

TWENTY-FOUR PAGES



# THE NEW YORK



# DRAMATIC MIRROR

VOL. XLVIII., No. 1,235.

NEW YORK: SATURDAY, AUGUST 23, 1902.

PRICE TEN CENTS.



Photo by Savoy, N. Y.

ELIZABETH GYRE  
In Captain Molly.





The Defender introduces a pair of comedy legs such as New York has rarely seen. The famous Francis Wilson legs become two serious, solemn props beside the light and airy humor that is expressed in every undulation of the legs that are shown at the Herald Square Theatre under the chaperonage of Alexander Clark, who has veritably leaped into prominence, although he plays one of those parts non-contributory to the near-plot.

But as the scheme proceeds to unfold you gradually warm up to the fun in the Clark legs.

It is true Emma Carus, with her deep chesty tones and her admirable suggestion of being well tubbed rather than made up, makes a fine background.

And Miss Paula Edwards rather forms a team with the legs, which partnership develops as the near-plot unfolds.

The legs seem to need this companionship, for they are not at all Uguhartian in their strength. They rather wobble at the knees, interfere and give suddenly in the most unexpected places.

They are as audacious and insecure looking as that architectural insult, the Flat Iron Building, which stands on the hallowed spot once dignified by the sign of the pickle.

Like a line, they, the legs, have no dimensions. They are a pair of parallels. But they make you laugh without any reason except their form and their movements.

In their mincing manipulation in imitation of a ballet girl they give the same coy little lifts and pointings that a dancer learns to express so fascinatingly. It is as fine a bit of burlesque as we have ever seen outside of Weberfeldian halls.

It was so exquisitely funny that we laughed for more. It would seem as though there were a fortune in these ends, sure shaped by some comic divinity!

There are others in The Defender; a fat young man with an abominable howl, and Harry Davenport, who gives such a wonderfully straight and artistic performance of an Irish baronet that he makes one sit up and wonder, with conflicting memories of some of his Casino monkey shames of the past.

Then there is a very effective song sung by a pretty girl with an American flag. The song is so good that it seems a pity that its value is not brought out in a better way.

It would be strengthened admirably if the background of advancing chorus men and women joining in the refrain was composed exclusively of men.

The idea of one girl singer and a male chorus, which proved such a stunning success with Irene Bentley's "Flirtation" song, is just as good for other songs, and stage-managers are not so shy nowadays that they hesitate to lift an idea.

In fact, when the effect is so very pretty and entertaining we rather wish they would. Why is it that they don't see things sometimes, these astute stage-managers?

Certainly comic opera burlesque has no plot to prevent the utilization of such an idea as would give "go" to the performance, even though it might be a bit far fetched.

The same idea—a man singer with a chorus of girls—is just as effective in its way, as Cyril Scott has proved several times.

Why? It is never for one thing. And anything that is new nowadays is very, very old! It accents the sex of the singer and makes a strong contrast, one of the most powerful effects in dramatic art.

How many years ago was ballet dancing discovered? Jokers for the comic weeklies might say centuries ago, if we are to judge by the dancers.

But it was really some time in the seventeenth century that the French form of the ballet became popular. No doubt the great idea may be traced back to the time when the stars danced together!

But the presence of the master of the ballet, one man amid all those swirling, slimy, pink-limbed girl-tops, had its well thought out purpose in producing an effect.

We don't think on those lines nowadays, but it is stupid of us to neglect any such straight tips coming to us fresh from the dark ages when they knew a few things in their own simple, ancient way!

There is a scene presenting a floral fête at Newport which is worth "Going To See," as George Ade would write it.

There is a newspaper rumor that one act of The Wild Rose has been chartered for production after a real Newport dinner, but if the Newport cottagers had ever seen themselves in this stage picture they would never have let it get by. It is great—almost as funny as Mr. Clark's legs.

Paula Edwards is one of those funny girls who gets on good terms with the audience with one wink.

It is true she features her accent almost as much as Anna Held does her darling little Frenchy English, but it is a good thing and we can stand a lot of it.

She has May Robson's way of not caring how absurd she is if she gets a laugh. Her singing of the vaudeville duet with Mr. Clark—be of the limblets—evidenced the fact that even her voice has this peculiar smile-making element in it.

And as the legs themselves were obscured by a dark scene in this act, the two voices alone expressed the fun.

The humorous sense is as widely different in individuals as in nations. So when a song

or a comic reaches out and wins an audience composed of all sorts of different people with different temperaments it is like to succeed. It has the element in it that gets there, and after that what you and I may think privately really doesn't matter.

The perception of humor in things is a mystery! So they say the only humor that is real is that which will stand translation.

But what about the humor that children have? It is so much heavier than ours! A baby will laugh at a sound, a color, a movement! This indicates something that we grown-ups know nothing about.

As we grow old we grow serious. Laughing youth and old-eyed age are typical of their times.

Why is it? Can it be possible that this mysterious sense of fun has something of vitalism in it?

Do you remember Kipling's story of "The Legs of Sister Ursula"? A dying man tortured to the point of suicidal impulse by his illness drops the revolver from his hand and laughs and lives.

His purpose is arrested by a sudden humorous thought. He is called back from death to life by something happening in the mirth cells of his brain.

Sometimes you hear a doctor say of a very sick man that he must have natural sleep or die. Sometimes you see one of those queer conformations of flesh and blood that are called women—golden, red lipped, smiling, gowned, jeweled to the hour, false, superficial, empty and at the same time as transparent as glass, and you wait in vain for a natural laugh. But it never comes.

The legs of Alexander would call back the dead, just as the legs of Sister Ursula called back the man in the story. If a moving picture of them could be thrown on a screen before the eyes of any would-be suicide, I'll venture that he'd laugh—and the spell would be broken. He'd see the absurdity of his position.

"The Matinee Girl" once saw from a car a man with a basket of magnolia blossoms for sale. It was on Broadway.

He was selling them for a cent apiece—this a sign denoted—and a boy—a J. G. Brown boy—stood looking at the flowers as though he were fascinated.

So was I. What was there in a magnolia flower to attract this boy, who looked eagerly and just a bit tough?

He had the look of a man trained by some art treasure, longing to possess it without quite knowing why, feeling that he is guilty of a wildly extravagant weakness in wishing for the thing, yet unable to resist.

So this boy finally advanced and desperately tendered his cent for one of the flowers. He held it by the end of its extremely stiff stem, with his arm extended before him at full length as though it were a flaming torch. Somehow his pose suggested a figure in Egyptian frieze.

Suddenly his whole face began to glow. From wonder and interest his eyes and his lips widened into a delicious grin. Mirth had set in.

He saw the fun in that flower, whatever it was. He walked on, unseeing, absorbed in his amusement, the very joy the flower gave him.

He was a J. G. Brown boy—no longer! It would require all the mysticism of a Burne Jones to paint the mystery that that boy expressed. His ragged knickerbockers should turn to draperies—classic and white.

What a picture it would be! The odd flower tilting on its stem. The boy's face alight with youth and happiness—the arm well out so that his eyes might take in the odd formation of the waxy blossom. It would be called The Magnolia Boy.

#### THE MATINEE GIRL.

#### CROWDING THE ARCTIC CIRCLE.

Perhaps the Auditorium Stock company, now playing at Dawson City, is further North than any other theatrical combination on earth. This company has just begun a forty weeks' engagement. It is said to be the first legitimate company playing in that city. All others were vaudeville or poor burlesque shows. This company consists of twenty-three people, and will present well-known comedies and society dramas. The taste of the audience of Dawson seems to have changed, or the love of the vaudeville may be broken out of him. The company is under the management of A. R. Thorne and W. W. Bittner. Among the members of the company are Mr. and Mrs. Frank Hendrick, Mr. and Mrs. M. J. Hooley, Frank Montgomery, Fred Lewis, and Chris Moray. Prices of admission range from 50 cents to \$2. Mondays, Thursdays and Fridays are the big days. The houses who attend the front end of the house gets \$50 a week—and earns it at times. The receipts for the season are estimated at \$1,700 weekly. It costs money to do business in Dawson, also to live there. Mr. Hendrick, at one time manager of the Denver Theatre, expects a weekly expense for himself, wife and small boy of \$75. From fifteen to twenty cords of wood are burned weekly in the theatre, costing from \$12 to \$15 a cord. A sixteen candle-power electric light costs 25 cents a night, a thousand dollars that would cost 50 cents in the States cost \$10 in Dawson, tickets are \$10 a thousand, a box of grease paint costs \$2.50, soap is \$1, powder \$1, and a good meat dinner costs from \$2 to \$3.

#### THE WILD ROSE AT BEAULIEU.

There will be no performance at the Knickerbocker Theatre next Monday evening. On that night The Wild Rose company will be at Newport giving the first of the musical comedy at Beaulieu, the home of Mrs. Cornelius Vanderbilt. All this comes about through the desire of Mrs. Vanderbilt to do something original for the entertainment of the guests at the reception she is to give on Aug. 25. Other society leaders had hired famous singers or actors to appear at their functions, but never had an entire musical comedy company been engaged for such a purpose. Mrs. Vanderbilt decided that it was possible, however. She opened negotiations with Manager George W. Lederer, and after some paltry out the Knickerbocker for the evening and give the private performance for her guests. The deal was closed. It is said, on these conditions. The company will leave for Newport on a special train Sunday night and return after the performance Monday. The Knickerbocker run will be resumed Tuesday night.

#### COLONEL WRENN'S CONTRIVANCE.

Colonel R. W. Wrenn, passenger traffic manager of the Plant System, who is known to almost every player and manager that has toured the South, has organized a company to manufacture a mechanical device for controlling the combustion of fuel in steam boilers. The company is known as the Wrenn Combustion Engine Company. Bonds are now being issued. Colonel Wrenn is the president and the other officers and directors are equally well known and successful business men.

#### RECOLLECTIONS OF ROSE EYING.

Her Appearance in East Lyons—Keene As a "Gayer"—A One Night Whirl.

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I am afraid I am ill-qualified to make report of my performance of East Lyons, for in looking back upon those underlings me to confess that they reject no credit upon me; on the contrary, I ought to be heartily ashamed of them, and so I would be but for a feeling of gratitude toward them for the many laughs they have afforded me.

The first time I ever engaged the part was under quite unusual and certainly rather strenuous circumstances. I had just finished a four weeks' engagement at the old California Theatre under John McCullough's management, and I was lingering in San Francisco, completing arrangements for a few weeks' tour in the interior of the State.

Mary Anderson, then just emerging from the amateur stage, followed me, but she failed to catch the fancy of the San Franciscans, and her first week's receipts were so unsatisfactory to both Dr. Griffin, her manager, and Mr. McCullough that by mutual arrangement we cancelled, and except for a benefit given her by McCullough, Tuesday evening, the house bid fair to be closed during the week.

In this crisis Mr. McCullough called upon me to give a supplementary performance, for which he offered me excellent terms. But I had exhausted my repertoire during my four weeks, in which time I had changed the bill constantly. Mr. McCullough suggested East Lyons, but this I at once pronounced to be impossible, for not only had I never studied the part but I had never seen the play. These circumstances in no way shook Mr. McCullough's faith in the drawing power of the piece or in my ability to give a good performance of the part of Isabel.

For the rest of the parts there was no difficulty; the whole company was up in the piece.

Softer it to say I was overborne, thrust, forced, urged, coaxed and laughed into the undertaking.

The night of the performance the packed house fully verified McCullough's predictions as to the drawing power of the play, and I have no doubt the general performance was excellent. But for Lady Isabel, who shall say? It had been utterly impossible for me to study the part. Everything had been against my doing so, the brevity of the time, the constant interruptions consequent upon completing arrangements for my coming tour, and the thousand and one other and oft occurring difficulties. The rehearsals were worse than useless. The company was largely made up of "guys," and the few lines of the part which I had mastered before the rehearsal were invariably wiped from my memory by inextinguishable laughter during rehearsals, and it is a fact that when the night of performance arrived I not only did not know the lines of the part or the cues, but I did not even know clearly the various catastrophes which closed each act.

Thomas W. Keene played Archibald Carlyle and he was my star, on him I leaned, and bravely he supported me. But anybody who knew Tom Keene will readily appreciate what I was called upon to endure during my pathetic and tragic scenes, to keep up any semblance of seriousness, for during the whole performance he kept up a running fire of quips and "gags" in undertones only audible to me, and with a face of impassive gravity.

If I remember aright, all Lady Isabel's entrances are made from center, and as I would stand center, waiting for my cue, Keene would give me such general instructions as "Now here you are kitchin and affectionate to 'Archie.' This scene wants to last from eight to ten minutes, when you stop. I'll go on and when I give you my eye, come to curtain." Or, "Here you give 'Corney' rate!" Or, "Here you are jealous and rampage." And so on until the final curtain. And strange to tell, not once did the audience discover anything of which they in the slightest degree disapproved; on the contrary, the applause was hearty, and continuous, and the curtain calls numerous, and the next morning the daily press was most lavish in its praise of what it was pleased to call a most artistic, feeling and original performance of a hackneyed part.

Original it certainly was! I have always noticed that if I have played a part for the first time, being imperfect and uncertain in the lines, I have never after been able to study that part "letter perfect," and this instance was no exception to that rule. I have played Lady Isabel many times, but each one of those performances has been entirely independent of all the others, and while I have, perhaps, given in the main the same picture of the part in a different form. I played the part once at the Standard, now the Manhattan Theatre. It was at that time under the management of William Henderson.

The play seemed to go very well, it certainly pleased and interested the audience, and I received my usual meed of applause and tears, but I was, as always after playing Isabel, on very bad terms with myself. So when Mr. Henderson came around for a chat I did not feel very comfortable, fearing a criticism more true than flattering. After a few words Mr. Henderson said: "You gave an admirable performance to-night; you stirred my heart," and so on. I felt greatly relieved and began to preen myself on having escaped detection, when he flung me from my giddy height by adding, "When you do so much with the part, I wonder you have never taken the trouble to study the lines!"

As a specimen of what dreadfulness I was apt to commit on that evening, the actor who went on for Sir Francis Levison said to me, "We have chosen our parts in life very lady, Lady Isabel," to which I had replied with perfect gravity, "Yes, Sir Francis, and we play them very badly, too."

But certainly my very worst treatment of poor Lady Isabel occurred on a one-night stand.

I arrived in the town late. The understanding had been that the local management would provide me with a "William," always remembering that the play demands a William six or seven years old and dying of consumption.

I was told on inquiry that my William was not then visible, but having played the part many times he would be all right at night and that he was "a fine little fellow," and with this reassuring information I retreated to my hotel to get some much needed rest.

In the hurry and confusion of a performance where everything promised by the local management was found wanting I omitted to see my William until the fateful moment

when I stood beside his death-bed, and there before me lay a well-faced, well-built, sturdy boy, with certainly the dirtiest hands and nails I had ever seen, even upon a boy! I crossed them and the scene proceeded to its close. The curtain fell upon William dead, and I, his patient, heart-broken mother, sobbing out my grief with my head buried in the bed-clothes. Several times the curtain was raised in obedience to the plaudits of the house, I keeping my position on my knees, my head buried in the bed-clothes. Fancy my horror when my ears were greeted by a universal shout of laughter from the house. I raised my head. There, beside the bed upon which a few moments before William had made such an edifying end, he stood, in the full panoply of a pair of trousers and thick, muddy, hob-nailed shoes, in the act of pulling over his head his nightgown.

The situation was hopeless. Helplessly I joined the audience and the curtain fell upon our united laughter.

My William in the proportions he displayed in this his disrobbed act certainly proved that he was "a fine little fellow," and also he was thus early in his career asserting his determination to die in his boots.

ROSE EYING.

#### A WEIGHTY MATTER.

Ever since San Toy was first produced at Daly's, George Fortenau, the three hundred and eighty-five pound comedian, has played the part of Yen How, the mandarin with the air little wives, and has never missed a performance.

This season, however, the managers decided that they should provide an understudy for Mr. Fortenau in case he might at some time be unable to appear, and so they have engaged Wilfred Gordon for that important position.

Mr. Gordon is a slight young man of three hundred and forty-eight pounds, but he stated to the management that he had lost forty pounds this summer in playing baseball. However, he hopes to be able to proper dieting and abstaining from outdoor sports to soon regain the weight desired.

#### TO SUE A RAILROAD.

George Wade, of Wade and Ward's Minstrels, while traveling with the show was injured in a railroad accident near Hannibal, Mo., Aug. 5. The train with the company's private car attached was run into by a switch engine shortly after leaving Hannibal. Mr. Wade was the only passenger injured; he sustained a cut on one leg near the knee. The company were backed to play Louisiana that night, but were obliged to cancel the engagement. Mr. Wade filed an agreed statement of the losses sustained amounting to \$30,000. The railroad company refused to settle for so large a sum, and it is stated that the minstrel company will bring suit.

#### CARRIE NATION ON THE STAGE.

Carrie Nation, resting on her laurels as a hatchet-wielder, has gone on the stage. The Van Dyke and Bacon company corralled her for the feature of their Sunday performance at the Coliseum, Springfield, Ill., Aug. 10. Mrs. Nation appeared between the acts and delivered an address.

#### CIRCUS CONSOLES CONVICTS.

"Punch" Wheeler, this season press agent of John Robinson's Circus, writes Tom Mason that at Jackson, Mich., on Aug. 4 the show gave the first complete circus performance ever presented within the walls of a State prison and that over eight hundred convicts enjoyed the programme.

#### JANAUSCHEK DENIES REPORT.

Madame Janauschek gave an interview to a Sarasota newspaper last week, in which she said she was greatly distressed at the reports that she was dying. She said she was regaining her health rapidly and had not sustained a stroke of paralysis recently.

#### AL. G. FIELD FOR MAYOR?

Al. G. Field is being boomed as a candidate for Mayor of Columbus, Ohio, on the Democratic ticket.

#### ENGAGEMENTS.

Carter Weaver, re-engaged for The Power Behind the Throne.  
William Herman West, Joseph W. Smith and Eunice Clark, with Gran's El Capitán.  
Raymond Linsey, with The King of Tramps.  
H. L. Davidson, as Mathews and Blair's personal representative with The Price of Honor.  
Elsie Leaching, with Eduard Waldmann company.  
David R. Young, with Robert B. Mantell.  
Norman Hackett, re-engaged by Wagons and Kemper for leading man with Louis James and Frederick Warde, to play Ferdinand in The Tempest.  
Coralle Clifton, for Brown's in Town.  
P. F. Duggan, Fred M. Poole and L. W. Browning are among the recent engagements for Charles B. Hanford's company.  
Frank Lee Miles, as manager of the Clara Turner company.





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in both instances, with the Marine. Cassidy, of course, is a Marine. Cassidy, of the day, was placed in the company in one of Chapman's Gas Vests and the











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## TELEGRAPHIC NEWS

## CHICAGO.

Big Biz for the Wiz—Not to Raze McVicker's—Hall's Homilies.

(Special to The Mirror.)

CHICAGO, Aug. 18.

At the Grand Opera House the Wizard of Oz continues to be the talk of the town. A few of the principals are obliged to withdraw from the cast on account of other engagements, but there is to be no cheapening, as witness the signing of our old friend Bobby Gaylor to take the place of John Slavin in the name part. Slavin has been doing the Wizard in German dialect, but his successor will make him a Gaylor Irishman. Well, anyhow, he ought to make a hit. The last time I met Gaylor, by the way, was in company with Pete Bailey here, and both of them were rejoicing over the hit made by Montgomery and Stone. At that time Bobby hardly expected to be in the cast with him, but Julian Mitchell informed him by wire and he goes on next Monday, Slavin having to New York to rehearse for Tom Sawyer.

A postal card from our globe-trotting friend, Jim Love, dated at Nagasaki, Japan, July 17, reads as follows: "My friend, the 'Emp.' has not sent me an invitation to stop over, so I will continue on my way to the city made famous by steam beer and sauer—Prisco. I hope to beat this 'Yap' postal card there. Am on the U. S. transport *Leontion*. Have regained my health and am feeling grand."

Manager Harry L. Hamlin, of the Grand Opera House, is to be married in the autumn, his fiancée being Mary Paxton, daughter of Rev. John Randolph Paxton, of the New York Presbyterian Church, of New York city.

This is the sixth month of King Dodo in Chicago and it will remain but four weeks more at the Studebaker, where it is filling the house at every performance. Last Thursday evening a special feature was introduced in the form of a burlesque coronation and it scored a great hit, even with the Britishers.

The Stocks is now in its fourteenth successful week at the Dearborn, the stage of which is seldom vacant these days, as The Burgomaster company is rehearsing there; also the stock company, which is to open its season in Ogle Head's play, *The Marksmen*. The other night Dick Carlisle, who rules Bakaria in *The Stocks*, was surprised at his home on Pine Grove Avenue by several other monarchs now here, among them Raymond Hitchcock, the King Dodo, and John Slavin, the potentate of Oz; also Frank Rushworth, usurper of the throne of Bakaria. This quartet of kings sang and the dining room was hung with garlands from the three shows.

Garold Griffin writes me that he has resigned from the Robert Emmet company, as his part was too small and his wardrobe too expensive, and he will probably play his old part of Judge Duffy in *Not Guilty*.

The report that Manager Jacob Litt would tear down the present McVicker's Theatre Building and replace it with a more imposing structure next year is entirely without foundation. The house is now in the hands of decorators preparatory to the opening of the season with *Henry Grandpa* this month. Manager Litt will have in Old Kentucky and *The Swabian* on the road this season, and he will also put out a big revival of *All on Account of Eliza*.

William Stinson and Catherine Linard had a good week at the Great Northern in Pickings from Fack, and they were succeeded yesterday by the clever Mrs. Brown's in *Topsy*.

George Ade brings from New York a clever story of a recent Sunday visit paid by Mr. and Mrs. William Leach to the suburban home of their friend, Henry B. Dixey, at Mt. Vernon, N. Y., where the comedian has a bison cottage of five rooms. Dixey had carefully rehearsed the village hackman who was a long line driver and a wisp of whisker on his chin, and when the guests alighted from the train and were welcomed by their host, the hackman stepped up and said: "My lord, the carriage waits." And Mr. Dixey replied: "Tis well, Gumbo." He then led the way to the town hall, and when "Gumbo" got on the box he turned, deferentially, and said: "Where is, your grace?" And Mr. Dixey said: "To the chaise." And Mr. Leach fell out of the back.

Pain's big fireworks spectacle, *The Last Days of Pompeii*, is drawing great crowds every night to the American League Base Ball Park, where it will remain until Aug. 23.

Up at the Columbus the stock company followed *The Girl I Left Behind Me* yesterday with Joseph Arthur's melodrama, *The Still Alarm*.

Comedian Sam Morris was rehearsing a play on the stage of Hopkins' one day last week, and as stage-management is rather warm work in hot weather he removed his cuffs. Later they turned up missing, along with a pair of diamond cuff buttons, and there is a \$25 reward notice on the call board.

Up at the Alhambra yesterday Manager Ward followed *The Minister's Son* with the new melodrama *Over Niagara Falls*, in which the "only authorized barrel" is employed and is used in miniature for souvenir matchboxes.

During the performance of King Dodo at the Studebaker the other night one of the marches was executed, but half of the chorus girls hustled to the dressing-rooms and began to change their costumes before Stage-Manager Jones could summon them. There was a consequent delay of sixteen minutes, and Jones exclaimed: "Oh, pickles!" as many times.

Julia Kingsley and Nelson Lewis, who made such a good impression in *Along the Mohawk*, were followed over at the Academy of Music yesterday by *A Little Outcast*.

Mr. and Mrs. Frank Moulin (Maud Lillian Berri) have returned here from a quiet summer at Lake Beulah, Wis. They will head *The Sultan of Suin*, which opens at Joliet, Ill., Sept. 4, and which goes to St. Louis, to Boston for six weeks and then to New York.

The Burglar on the Wall followed the James Boys in Missouri over at the Bijou yesterday.

Burton Holmes, the lecturer, is at present in Norway and Sweden, and he will make a feature of "The Land of the Midnight Sun" in his illustrated lecture course this season. His tour begins here at the Studebaker Nov. 3.

Senator James Salomon, acting for Henry B. Marks and R. F. Strawn, has just closed a five-year lease of the Coliseum and annex, from May 1 to Oct. 1, and they will put in a big spectacular production there at a cost of \$50,000. The venture is capitalized at \$250,000.

Maud Durbin Skinner, the talented wife of Olin Skinner, will appear at the Grand Opera House soon in *Eagle de Ferrier* in Mr. Skinner's dramatization of *Lesarré*. Walter Burridge is doing the scenery and Walter Allen and Merwyn Dallas will be in the copy. "Biff" Hall.

## BOSTON.

Payton Opens the Park—The Museum to Go—New Stock Players.

(Special to The Mirror.)

BOSTON, Aug. 18.

Of all the events in town to-night the most interesting was the reopening of the Park, which now turns to the management of Corne Payton and an entirely new policy. The house has been brightened and made more attractive during the summer and is especially well suited to the tenancy of a stock company as excellent as that which Mr. Payton provides. The play chosen for the opening was *A Glided Fool*, which has already been given many times here in the past by Nat Goodwin, but Mr. Payton's interpretation of *Channery* Short stood by itself and was received with interest. Una Abel, Brinker, the leading woman, promising to be a local favorite, and Lillian Morgan and Tony Cummings, who were remembered for their excellent work at the Castle Square, had a hearty welcome back to

Boston. Others in the stock company are Walter Wilson, Joseph W. Grant, George R. Berrell, Claude Payton, Chas. C. March, Joseph Nathan, Fred R. Kane, Vera Lombard, Pearl Landers, and Elvira Perry. The play will be given for one week only. The meeting place for the new season to-day but the stock company did not appear as the opening attraction, Manager Lothrop placing a strong combination in the house as a starter, just as he did a year ago. The play was *Down by the Sea*, presented by Phil Hunt's company, which proved thoroughly effective at all points. Fanny Curtis won chief honors in the play and secured the success which she won as leading lady. The stock company will make its first appearance next week in *Through the Breakers*.

Another interesting revival of an old-timer was made at the Music Hall to-night by the Castle Square company. Ours has not been seen here for a long time, and the cast to-night included the full strength of the summer company. Next week will be the last of Mary Hall's stay here, and Pygmalion and Galatea will be the bill. For the opening week of the regular season as *You Like It* will introduce Lillian Lawrence as Rosalind and John Craig as Orlando. The summer season has been well attended throughout, thanks to the mild weather.

The Prince of Wales drawing large houses at the Tremont and the hundredth performance is close at hand. The event of the present week will be the big trip down the harbor taken by all the company and the attaches of the theatre as guests of Henry W. Savage and John B. Schofield. The trip will be made by special steamer to the Point Shirley Club, where a big shore dinner will be served.

Charles Mackay, who has been engaged by Mrs. Fiske for the coming season, will be greatly missed in Boston, for he made hosts of friends in the time when he was at the Castle Square as a leading member of the stock company. They wish him success on his deserved promotion, but they will regret his absence from Boston. Indeed his admirers had gone so far as to start a petition urging that he be induced to return to Boston under any circumstances when the news of his new engagement was received.

The fate of the Museum has been settled, and there will be no theatre in the great nine-story building which will be erected on the place where the famous playhouse has stood for so many years. The place has been leased for ninety-nine years, and the million-dollar trust was over-subscribed in two days when the chance was given to take interest in the new building. There will be five stories on the Tremont street front and five on the Court square, and all the remainder will be devoted to offices. The building will be started just as soon as the existing lease expires.

Frank Dushan will be the successor to James T. Powers in *The Messenger Boy* for the coming season. He has been at Hall for the summer vacation.

Edie Tibbety will be the new leading lady for the stock company at the Bowdoin Square for the coming season, the contract having been signed by Dr. George R. Lothrop and Jay Hunt when they were in England this summer. Her last season in London was with Berthold Tree, Ellen Terry and Mrs. Kendal in *The Merry Wives of Windsor*. She is the daughter of Lydia Thompson, but is no stranger to America, for she came here with Mary Anderson and later starred in repertory at popular prices under the management of Charles F. Atkinson and also appeared as leading lady in *The Crust of Society* when John Stetson produced that comedy from the French.

Jacob Hunt filed a petition in bankruptcy last week with liabilities of \$7,440. His principal creditors were Dr. George R. Lothrop, John Buchanan, and Charles R. Jenkins. He had no assets.

JAY BENTON.

## ST. LOUIS.

Three Theatres Open—Summer Gardens Still in Favor—Norton's Notes.

(Special to The Mirror.)

ST. LOUIS, Aug. 18.

This week finds three of the downtown houses opened for the season, but what chance they have in this August weather remains to be seen. The gardens will have the edge on the "winter quarters" for several weeks yet, no doubt.

The Grand opened Sunday afternoon with Leon Merriman. John C. Sheehy, a St. Louis boy, who has been here, assistant treasurer and manager of *Harvey's* for the last two seasons, is now manager of the Grand, and has made special preparations for the presentation of this opening bill. A number of changes have been made in the interior of the theatre. The capacity of the local-plant has been increased. New fans, too, have been installed. The Minister's Son is under way.

The Wizard of the Nile was produced by the Delmar Opera company last week to packed houses of enthusiastic auditors. Considerable interest was manifested in the presentation in that Frank Blair, the stage director, was cast as Kibosh, and established himself firmly as an excellent comedian. Maud Williams, as Cleopatra, was thoroughly in favor with the audience. Her duet with Kibosh was especially well rendered. Carrie Reynolds was a sprightly and petite Abdon. Edwin A. Clark as Chops, the weather prophet, and Harry Davies as Parmigan were well cast. Blanche Chapman sang the role of Simoona and Frank Reinger appeared as Ptolemy. The work of the chorus was a feature, the dancing girls throwing much color to the production. Sunday night William Spencer's *The Prince and the Pauper* was revived. Maud Williams in the title role, J. Clarence Harvey as Shrinaps, Edwin A. Clark as the Count, and Harry Davies as Roy. Carrie Reynolds is the Kitty Clover. Blanche Chapman, Susan and Annie Grab, and George Jackson the Captain Tarpanula.

George A. Kingsbury, manager of the Delmar organization, left for Chicago Saturday night and will return to New York a few days later, after having successfully conducted a season of ten weeks.

At Koerner's Garden the Buhler-Rising-Kemble company gave a very attractive presentation of *Camille*, which drew good audiences every night. Koerner's Garden is doing well; it entertains the public with a variety of plays that appeal to the better if somewhat old-fashioned taste of summer theatre visitors. There is something new every week in the way of a revival of old favorites, and it is truly remarkable to note what a hold those old favorites have upon the audience. This week *Camille*, with clever Lillian Kemble in the title role. The Cherry Sisters, who have been playing a summer's engagement in their own little theatre at Delmar Garden, are considering a proposition from a local manager to go on the regular vaudeville circuit the coming season.

John R. Fleming will be Manager Sheehy's treasurer at the Grand Opera House this season, and Joe Havlin will succeed Mr. Fleming in a similar capacity at *Havlin's Theatre*.

J. A. NORRIS.

## PHILADELPHIA.

Forepaugh and National Theatres Open—Announcements—Improvements.

(Special to The Mirror.)

PHILADELPHIA, Aug. 18.

There is general activity at all our theatres, consisting of painting and fixing up for the coming season. From now on Philadelphia will receive additional openings weekly, with the season in full blast by the end of September. The new Forepaugh Theatre stock company

inaugurated the season with a matinee on Aug. 18, giving a production of *The Sporting Duchess* that surpassed all the previous efforts of the liberal management. The new leading man, Louis Lee Hall, made an excellent impression. He has a good stage presence and is a polished actor. Sydney Ayres, Florence Roberts, Jennie Hillman, and Henrietta Telford were regally welcomed. The cool weather of the week was a great help to business, crowding the theatre at every performance. Aug. 25 the first American performance of *The Girl of My Heart*, an English melodrama by Herbert Leonard, will be made.

The National Theatre opened the season Aug. 18 with *Devil's Auction* to a large house. The attraction was a new play, "The new features are 'The Dance to the Moon' and 'Tribute to Our Country.' Dancing by Emma Bar-toletti, Jeanne Frazer, and Aurelio Cecchi. Specialties by De Witt and Burns and Morton and Van Allen. The company comprises some good players, among them James B. Mackie, Lillian Herndon, Madge Torrence, Louise Sanford, and Berna De Vera. The Village Parson Aug. 25-30.

Saturday evening, Aug. 23, will witness the opening of the following theatres for the season: Park, with *The Evil Eye*; People's, with *Devil's Island*; and the Standard, with *Darcy and Speck's Stock Company* in *Honor Thy Father*, the play's first American production.

Carrie Radcliffe has leased the old Globe Theatre on Third Street near Green, and after some improvements will open with her own stock company the afternoon of Aug. 30. The playhouse's new title will be the Columbia Theatre. Plans have been prepared for remodeling the Empire Theatre on Frankford Avenue, intended for local suburban patronage. The interior is to be entirely changed and refurbished. The changes will be completed within sixty days.

George W. Metcal has been re-engaged by Manager William W. Miller as treasurer of the Grand Avenue Theatre, that opens its season Aug. 30, with *Diplomacy*.

Dumont's Minstrels are making elaborate preparations at the Eleventh Street Opera House for their opening matinee, Aug. 30. The German Stock company at the Arch Street Theatre, under Alex Wurster, will open the season Oct. 1.

Other openings are: The Chestnut Street Theatre, Sept. 1, with *The Defender*; Kensington, Sept. 1, with *Micky Finn*; Auditorium, Sept. 1, with *A Night on Broadway*; Walnut, Sept. 15, with *The Wild Rose*; Garrick, Sept. 15, with *Frank Daniels* in *Miss Simplicity*; Broad, Sept. 15, with *The Show Girl*; and the Chestnut Street Opera House, Sept. 22, with *James K. Hackett* in *The Crisis*.

The season at the various parks, Atlantic City and Cape May, is now at its height, and after this week the tide will turn the other way.

S. PHARMANSON.

## WASHINGTON.

Academy of Music Opens—Other Theatres to Follow Soon—Coming Attractions.

(Special to The Mirror.)

WASHINGTON, Aug. 18.

After a preliminary week of rehearsals here Daniel Hart and C. E. Callahan's Pennsylvania opened the regular season of Stair's Academy of Music last Monday and its road tour. The company was as follows: Fred T. Fairbanks, William Marble, Jr., James B. Kitta, Dan Evans, W. B. Gaffney, Lewis Kelly, J. G. Gibson, Josephine Fox, Rene D'Arcy, and Harriet Willard. The play was well presented and the business of the week ruled large. To-night *The Road to Ruin* opened to a crowded house that was amply satisfied. The Span of Life follows.

W. T. Powell is the new resident manager at the Academy of Music this season.

The opening announcements are: The Empire Theatre, under Manager George W. Wagnath, Aug. 30, with *A Stranger in New York*; the Columbia Sept. 1, with *Laura Nelson* in *St. Ann*; the National Theatre Sept. 15, with *The Show Girl*; the Lafayette Square, under the management of E. B. Store, Oct. 6, with *Andrew Robson* in *Richard Carvel*.

Early bookings at the Academy are *The Great White Diamond*, *Only a Shop Girl*, *The Little Mother*, *A Ragged Hero*, and *The Bandit King*. Homer Lind, who has returned home after a successful season in London in *Gringore* the *Street Singer*, will spend a short vacation with relatives at this time.

Manager W. H. Rapley of the New National, accompanied by his family, has gone to Deer Park, Md., for the rest of the summer.

JOHN T. WARD.

## CINCINNATI.

Pike Afire Again—Manager Hunt's Season—The Opera.

(Special to The Mirror.)

CINCINNATI, Aug. 18.

The Chester Park Opera company appeared last night in *Faust*. The occasion was also the debut of Villa Knox, the new prima donna of the company, who made many friends by her clever work. W. H. Clarke was an excellent Mephistopheles, and the other leading roles were well handled. Both Adelaide Norwood and Frida Ricci retired from the company on Saturday.

John Weber's Band began the last week of its season at the Zoo, where it has been drawing record-breaking crowds. The Hagenbeck troupe of trained polar bears still continues to be one of the attractions at this park.

For the third time in two years the Pike was attacked by fire last Friday just at noon. Though considerable damage was done in the basement and on the first floor the theatre proper, which is having the finishing touches put on it after last Spring's fire, escaped damage altogether. Manager Hunt has announced that his season will open Sept. 14 with *Miss Bourne MacDowell* and Florence Stone, who will appear in two or three of Fanny Davenport's success, after which the regular stock season will be inaugurated.

H. A. SUTTON.

## ENGAGEMENTS.

Frederic K. Logan, re-engaged for his fifth season with Jefferson de Angeli. He will be assistant musical director of *The Emerald Isle* and also will have a part in the opera.

For When the Bell Tolls: Travers-Vale, E. B. Simpson, Allan St. John, Fred Emselton, Kate Ridgway, and Al. Thayer.

Jeannette Lowrie, for King Highball.

John Webb Dillon, a graduate of the Stanhope-Wheatcroft Dramatic School, as leading man with Rebecca Warren in *East Lynne*.

J. Archie Curtis, with Herbert Kealey and Edna Shannon.

Herbert Fortier, for Henry of Navarre, with Kyrie Bellew in *A Gentleman of France*.

William Lloyd, Leland Webb, Walter Wallace, M. J. Florian, Charles A. Gay, Fred Jackson, Zella Leslie, and Emma Muncy, with Sanford Dodge.

Ina Brooks, by Liebler and Company, with Viola Allen in *The Eternal City*.

Francis Townsend, by Charles H. Roskum, for the Chicago Stock company.

George Clancy, with Sporting Life.

Down by the Sea, in Boston, Mass., Aug. 18.

A Desperate Chance, at Troy, N. Y., Aug. 25.

Our New Minister, at Athol, Mass., Sept. 1.

Lovers' Lane (Central), at Atlantic City, N. J., Aug. 18.

Lovers' Lane (Western), at Asbury Park, N. J., on Aug. 25.

The Two Sisters, at New Haven, Sept. 11.

The Lighthouse Robbery, on Oct. 15.

Charles K. Harris and the Harcourt Comedy company, at Gloucester, Mass., Aug. 18.

## REFLECTIONS



Photo by Miner, New York.

Ethel Williams, an excellent likeness of whom appears above, will next season be seen again at the head of Arthur C. Alston's *At the Old Cross Roads* company in the role of Parapa, the octo-noon, in which she made a decided hit last season. It was Manager Alston's intention to send Miss Williams out this season at the head of her own company, but the record she made last year was so pronounced and the desire of the local managers was so strong that she be seen again in the part, that it made decided changes in her plans. Manager Alston will, as a consequence, keep Miss Williams in the role of Parapa the coming season and also the following season, when she will be seen with the company playing one and two week stands only. As it is impossible to cover the country with one company, two companies will be sent out in *At the Old Cross Roads* for the season of 1903-04. Manager Alston already has the play in which he will star Miss Williams during the season of 1904-05, the production of which has been delayed for reasons already stated.

Harry West and his company, in *The Other Fellow*, are nearly through with rehearsals. Everything is in excellent order. Mr. West thinks he will have the best musical comedy of the kind on the road the coming season. The company will open season on Aug. 25. George A. Clarke will leave New York Aug. 18 to herald the attraction.

The difficulties between the stage employees of the Able Opera House and the management of the house have been amicably settled.

Minnie Prince Hey is at St. Elizabeth's Hospital, Boston, recovering from the effects of a severe operation.

Will T. Spatch, treasurer of Forepaugh and Sells Brothers' Circus, is to manage *A Run for Her Money* this season.

James Frank has been appointed receiver for the Charles L. Young Musical Club and Amusement Directory.

Frances Gaunt will sail for Europe on the *Philadelphia* August 27. She will be gone six weeks, returning in time to commence rehearsals with E. H. Sothers.

Edwin R. Tilton has completed a society drama, *Felice Honora*, taking his theme from Irene Gaunt Tilton's book of that name that the Macmillans are publishing.

Margaret May, who is to star in Winchester, recently returned from a visit to Porto Rico, where she was the guest of Arthur W. Parks, once business-manager of *A Temperance Town* and now secretary to General Davis. Miss May is going on a yachting trip before rehearsals begin.

Sidney R. Ellis spent last week in Philadelphia directing the rehearsals of *The Evil Eye*.

Gus Well states that he has secured the rights to a dramatization of Marie Corelli's "Wormwood" by William Otis Johnson and will produce it for the company. He has engaged Millie Blanchard for the company.

R. Victor Leighton, for a number of years general representative of Elmer E. Vance's theatrical enterprises, resigns that position at Montreal on Aug. 23, in order to join the business staff of Frank Burd.

Harry A. Trux is at the Hotel Cecil, London, where he will remain until Sept. 1.

Justice Dickey, of the Supreme Court, decided last week that Mrs. Adele Rice Lederer was entitled to the custody of her son, Maitland Lederer, though his father, George W. Lederer, might have the privilege of seeing him when he wished. The Lederers have a suit for separation pending. Mrs. Lederer served Mrs. Lederer with a summons in a new suit begun by him for the custody of the child, and a hearing was appointed for yesterday in habeas corpus proceedings at Newark.

Alaska, a four-act drama, by W. L. Lockwood, was successfully produced by Lincoln J. Carter at the Criterion Theatre, Chicago, Aug. 20.

The London Pelicans is conducting its annual "lady" competition. This year's prize goes to "the best dressed lady of the coronation year." The returns on Aug. 9, one week before the close of the competition, showed Fannie Ward, second, with 14,551 votes. Among other Americans in the list were Anna Robinson, 4,026 votes; Louise Besudet, 3,762; Edna May, 1,841; Olive May, 954.

John Fowler is writing a comedy that Harry Beresford intends to produce in Denver next November.

Harry W. Yeager, of Merritt and Yeager, managers of Hogan's Alley, was in town last week engaging his company and booking his route. He left for Detroit yesterday.

A fire occurred in the kitchen of the Terrace Garden restaurant last Thursday. Damage to the amount of about \$300 was done. The theatre was not injured, and a rehearsal in progress at the time was scarcely interrupted.

Minnie Church will not be with *The King of Tramps* as has been said. She is engaged for *Under Southern Skies*.

Edward E. Rose has completed his Mr. Dooley play, and it will be produced in November.

Gertrude Wallace, of *A Chinese Honey-moon*, has inherited \$100,000 by the will of her father, W. D. Johnson, vice-president of the American Hill Printing Company, who died at Sea Isle City, N. J., recently.

John F. Kilfoil, who will next season be in advance of Shipman Brothers' Pudd'nhead Wilson company, has returned to New York after spending the summer at his home in Chicago.

William Colvix has returned from his home in Toronto to begin work for the coming season as business-manager of Shipman Brothers' Pudd'nhead Wilson.

Mr. and Mrs. J. Emmett Baxter (Jane Corcoran) returned from Europe on the *Tuscanic* Aug. 14. Their wedding trip abroad covered visits to London, Paris and Ostend.



1410	"	2.15 1944.
1411	"	12.00 1944.



# THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1894)

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND CHINESE AVENUE)

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$5; Half-Page, \$10; One Page, \$15.  
Professional Cards and Managers' Directory Cards, 50 cents an agate line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.  
Reading Notice (marked "R" or "RN"), 50 cents a line. Charges for inserting Portraits furnished on application. "Preferred" positions and black photographs subject to extra charge.  
Back page closes at noon on Friday. Changes to standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 5 p. m.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid. Published every Tuesday.

Telephone number, 621, 12th Street.

Registered cable address "Dramatic Mirror." Use Western Union Code.

The Dramatic Mirror is sold in London at Post Hall American Exchange, Carlton St., Regent St.; Harman's Tourist Agency, 55 Regent St., S. W. In Paris at Brunet's, 11 Avenue de l'Opera. In Liverpool, at Laidlaw's, 25 Lime St. In Sydney, Australia, Brown & Co., 200 George St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - AUGUST 23, 1923.

Largest Dramatic Circulation in the World.

## TO CORRESPONDENTS.

The edition of THE MIRROR to bear date of Sept. 6 will go to press on Friday and Saturday, Aug. 29 and 30, owing to the fact that Monday, Sept. 1, is Labor Day, a legal holiday. Correspondents therefore are requested to forward their letters for that number to reach this office at least twenty-four hours earlier than usual.

## TO ADVERTISERS.

As Monday, Sept. 1, will be Labor Day, a legal holiday, THE MIRROR to bear date of Sept. 6 will go to press earlier than usual. Advertisers will thus please note that their favors, to insure insertion in that number of THE MIRROR, cannot be received later than 10 o'clock a. m. of Saturday, Aug. 30. Advertisements intended for the last page must be received not later than noon on Friday, Aug. 29.

## THE MIRROR ROSTER.

THE MIRROR is compiling its annual Roster of Companies for the season of 1923-4 for early publication, and managers who have not received blanks may secure them at THE MIRROR office, or they will be sent to any address upon application.

## THE RIGHT OF PRIVACY.

THERE has been much comment in the press on the recent decision by the Court of Appeals of New York State in the case of the young actress who sued a business firm for damages for the unauthorized use of her portrait as an advertisement. As the decision of the Court against the plaintiff was in line with the modern idea as to publicity, as that idea is perhaps best expressed by the newspapers themselves, most of the comments made would serve as affirmative decrees if newspapers were to be considered as legal authorities, and the learned Court in this case had been an intermediate tribunal.

The decision of the Court really was a sensible decision in view of methods as they exist to-day. The Court remarked that the so-called "right of privacy" is founded upon the principle that a man has the right to pass through life, if he wishes to do so, without suffering the publication of his portrait, the discussion of his busi-

ness, the discussion of any of his achievements, or the commenting on his conduct, that may be of interest to third parties, clerical, editorial, professional or newspaper, "and assuming that the things which may not be written and published of him must not be spoken of him by his neighbors, whether the comments be favorable or otherwise."

The Court rightly promises that most persons would prefer that good likenesses of themselves appear in a responsible periodical or a leading newspaper rather than upon a mere advertising card or sheet, but it holds that the doctrine which the Courts are asked to uphold in a case like that of the young actress would apply as well to the periodical or the newspaper as to the mere advertisement, for the principle that the Court in equity is asked to assert in such a case is that the right of privacy really exists and is enforceable, and that the publication of a portrait of a person, even if obtained upon the street by an impertinent photographer, will be restrained in equity on the ground that a person has the right to prevent his features from becoming known to those outside of his circle of friends and acquaintances. The Court's conclusions on these premises are interesting:

If such a principle be incorporated into the body of the law through the instrumentality of a Court of equity the attempt to legally apply the principle will necessarily result, not only in a vast amount of litigation, but in litigation bordering upon the absurd, for the right of privacy, once established as a legal doctrine, cannot be confined to the restraint of the publication of a likeness, but must necessarily embrace as well the publication of a word picture, a comment upon one's looks, conduct, domestic relations or habits. And were the right of privacy once legally asserted it would necessarily be held to include the same things if spoken instead of printed, for one, as well as the other, invades the right to be absolutely let alone. An insult would certainly be in violation of such a right and with many persons would more seriously wound the feelings than would the publication of their picture.

There is no doubt that much of the present journalistic habit in its relation to persons is impertinent, but perhaps the public, that hydra-headed monster whose assimilative powers provoke an appetite that in its turn inspires a comprehensive "publicity" on the part of the press, is really responsible for things that offend the sensitive. But advertisement is another matter, and in the light of this decision it will hereafter be impossible for any person with a grievance like that of the young actress in the case discussed to make out a case against the enterprising advertiser. The intricacies and resources of the law, however, are such that cases of unauthorized use of portraits by advertisers might involve injuries to persons so clear that a new legal holding would result. As to the average young and pretty actress, her sensibilities should not suffer from any reputable reproduction of her face in an advertisement, for publicity, even of this sort, usually is sought by many of the profession to whom it is not necessary. And players are not to be blamed for this, for again it is all a part of the system for which the press, egged on by the public, is, in a measure, responsible.

## PLAYGOING ASSOCIATION.

THE organization of playgoers' clubs in various cities of the country, has been noted in THE MIRROR, and there is reason to believe that such bodies will increase in number.

This sort of organization is distinct from the "theatre party," which perhaps is the only form that associated theatregoing takes in a metropolitan city, and which in New York has in recent seasons grown notably. The theatre party, however, as it is known here, seems to be merely a supplemental feature of social life, which in a metropolis has so many attractions that playgoing naturally must be merely incidental. It is in smaller cities that playgoers' clubs have reached a higher and more sensible plane, although in London the Playgoers' Club represents the same idea—that of intelligent consideration of the play from the viewpoint of an association—discussion in which results in common as well as in individual benefit.

One may see the superficial relation that the theatre bears to social life in the habits of the average "theatre party" in New York, where such parties usually, in their concern for matters that have preceded or for matters that are to follow the play, disturb the peace of other persons not so fortunate as to have a multiplicity of diversions that go to the play for the sole pleasure or satisfaction that the play may furnish. The average theatre party, in short, in New York, if it is a large party, manages to distract attention from the play, and in some cases even to embarrass the players themselves. This is not to say that there are not theatre parties in

New York that conduct themselves in a sensible way at the theatre, for there are such theatre parties; but, as a rule, they are to be seen at the theatre only when the play or the player is of a character to enforce or inspire an attention that no other matter past or to present can effect.

The playgoers' clubs of the kind that flourish in other cities of this country, however, are very different bodies of persons. They are in a way like the literary clubs formed to study and discuss celebrated authors and their works. They go to the theatre not only with the idea of amusement, but with an underlying earnestness that enables them afterward to profit mentally from a performance. After the play they meet and discuss both the work of the author and the interpretation that the actors give to that work. When it is possible, the members of these clubs read plays prior to their production, or the books from which the plays have been made, and thus new elements of interest are introduced into their symposiums, from which, finally, much benefit may be gained. As one who has written on this subject remarks, such association and the contact of minds that it brings must develop a love for the theatre that is founded upon sound sense, discrimination and a good reason for devotion to the stage and its art. Such association and mental exercise may seem to be petty and futile to many metropolitan persons that find matters of greater concern to them and who go to the theatre merely as a diversion or to pass the time with superficial attention while thinking of and discussing other matters; but it nevertheless is a thing to be encouraged not alone for the material benefit of the theatre, as it tends to improve the understanding of the greater number and really to enhance enjoyment of the play.

## NEW THEATRES AND IMPROVEMENTS.

W. H. Beane, agent of the Duluth, Minn., Bill Posting Company, is to be manager of the new theatre to be erected at that place. The theatre is to cost \$300,000 and will be known as the Metropolitan Opera House. The plans are in the hands of the builders and it is believed the new playhouse will be completed by December 1. The theatre will be the largest in Duluth, seating 1,400 people. The dimensions of the stage will be 50 x 60 feet. The Board of Directors to control the playhouse is as follows: Lane McGregor, Charles T. Pittsman, Frank W. Demaree, M. A. Fells and M. L. Parker. The bookings will be of three-night and one-week duration.

A. R. Felton, who is to manage the remodeled and redecorated Curtis Theatre, in Denver, Col., the coming season, had several years' theatrical experience previous to accepting the position of business-manager of the Colorado Springs, Col., Theatre, that he has held for several years and in which capacity he will continue until the opening of the Curtis Theatre the latter part of this month.

Albert Lea, Minn., is to have a new playhouse, the Broadway Theatre, to be located on the most prominent street in the place. It is to be a ground floor theatre, 73 x 123 feet, with a seating capacity of 1,000 and a stage 40 x 73 feet. There is to be hot and cold water in every dressing-room, as well as equally modern conveniences in other parts of the house. The theatre will be ready to open about Nov. 1.

Ground has been broken for the erection of a new theatre at Pittston, Pa., to be completed by Nov. 1. The building will be a modern structure of brick and iron, to cost \$300,000, with a seating capacity of 1,400. J. M. McElrick & Son, of New York, are the architects. The stage dimensions will be 65 x 38 feet, height 66 feet, opening 34 x 32 feet. There will be ten large dressing-rooms, a property room and extra dressing-rooms under the stage. M. F. Coons, of Wilkes-Barre, manager of the Nesbitt Theatre and Grand Opera House in that city, will be the lessee, and M. J. Stuchler, formerly treasurer at Music Hall, will be the local manager. The house will be on the Balco circuit and none but the best attractions will be played.

Work on the new West Side Theatre, at Rochester, N. Y., is progressing rapidly. Workmen are now busy making the necessary excavations and altering the old Conestoga Hall. An opening has been made from the front to the rear of the building. The rear wall has been partly rebuilt and strengthened and the side walls are being reconstructed. The front of the old hall will be faced with pressed brick, and ornamental iron work will be ready for an opening from the house for Thanksgiving Day.

The Marvin Theatre, at Findlay, O., has been renovated this summer. A new lobby has been added and new dressing-rooms have been constructed. Over \$5,000 was expended on the repairs. The staff this season includes Lou H. Cunningham, proprietor and manager; Edward S. Channell, treasurer; D. D. Duhan, assistant treasurer; Professor Leon Wineand, musical director; Louis Whitmer, stage carpenter; Charles Bellinger, property man, and Henry Glick, engineer.

The new Club Theatre, at Joplin, Mo., is undergoing extensive alterations. New chairs, scenery and mural decorations are being added. The opening is set for Aug. 24 or 30.

Both the Grand and the Vendome theatres, at Nashville, Tenn., are being renovated. The front of the Grand is being repainted, a new curtain and scenery are being added, and a large storm door is being placed at the stage entrance. The Vendome is undergoing similar repairs and will have a new heating and lighting plant in addition.

Rumor has it that Pittsfield, Mass., is to have a new theatre. John F. Sullivan recently deposited \$11,000 with a real estate man in Pittsfield and received a free title to a plot of ground in the southern part of the city, on which it is said the new theatre will be built. The plot measures 211 feet by 73 feet and faces on South Street.

The new Lyceum Theatre in West Forty-fifth Street will have several innovations in construction that will doubtless prove great conveniences to its patrons. Among them are a bronze and glass inclosure in front of the theatre under which eight carriages can discharge their occupants at one time and that will fully protect them from wet or disagreeable weather, and a coat room capable of taking care of the wraps and outside garments of twenty people at once.

The stage of the Dixon Opera House, Dixon, Ill., is undergoing many alterations. It will be lowered one and a half feet and the roof over the stage will be raised eighteen feet. New dressing-rooms are being added and new scenery is being painted.

## QUESTIONS ANSWERED.

Life rights by mail. No attention will be given to correspondence or to questions of a general nature. No private address furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to any of The Mirror will be forwarded if possible.

A. M. R., Boston: Madge Leasing is in London, where she is seen to appear in a new comedy by Captain Basil Hall.

L. W. Webb, Q.: The various plays bearing the title of Under Two Flags are derived from Ouida's novel of the same name.

M. F. R., Babylon: Edith Marbury originated the role of Miss Holmes and Janet Hopkin that of the "Filly" in H. V. Bennett's When We Were Twenty-One.

R. H., St. Paul, Minn.: Eugene Jensen was the original lead singer in The Little Minister with Maude Adams. Joseph Humphreys was the stage-manager.

J. A. R., St. Genevieve, Mo.: The portrait of Bertie Crispin, published in the Christmas Mirror of 1921, is from a photograph by Jensen, Buffalo, N. Y.

Texas, San Antonio: The name, the White Horse of America, is an adaptation of the name of the English organization of vanderbilt performers, the Water Horse.

CONTRACT BRIDGE: Allen Johnson will not be a member of the Henry V. Donnelly Stock company at the Murray Hill Theatre the coming season.

J. T. M., Allentown, Pa.: Florence Kahn's last New York engagement was with James K. Mackay in Dan O'Rourke's Return, at Wallack's Theatre, during the Fall of 1921.

MANHATTAN, St. Louis: The drama, Forget-Me-Not, by Eugene Simpson and Herman Merivale, is the property of Rose Coghlan, to whom communications relative to its presentation may be addressed.

H. M. R., New York: C. T. Dancy's four-act comedy, The Girl from Texas, received its first production in the West several seasons ago and was used by Cecil Spooner as a starring vehicle in that part of the country. The play was presented for the first time hereabouts by the Spooner Stock company at the Park Theatre, Brooklyn, Feb. 18, 1921. The cast: May Percy, Cecil Spooner; Lord Kenwood, Augustus Phillips; Peter Basher, Robert Hanson; Count De Chaux, Les Daniel; Miran Cassin, Edward A. Curtis; Hans, Harry Kennedy; Robbie, Ben F. Wilson; Shano McCrea, W. L. West; Lady Kenwood, Olive Grove; Miss Farleigh, Helen Nixon; Mrs. Farleigh, Rita Villiers; Lady Hilary, Jamie McAllister. Since this date the comedy has had three revivals in Brooklyn with practically the same cast.

H. A. C., Wappingers Falls, N. Y.: Clyde Fitch was born in Hartford, Conn., on May 2, 1865, and gained the foundations of an extensive education in the public schools and high school of his birthplace. When but a youth he evidenced an unusually keen interest in literature and was a close student of the works of Voltaire, Moliere and the older foreign writers of distinction. At the early age of sixteen Mr. Fitch was admitted to Amherst College, from which institution he was graduated when twenty-one years old. At Amherst he contributed articles to the college publications and was elected president of the dramatic club, with which he appeared in some of the principal roles in its productions. In his senior year Mr. Fitch won the honor of being made class poet. His father desired that he study either law or architecture, believing that literature would prove an unremunerative occupation for him. Mr. Fitch was, however, bent upon the latter profession and went abroad, where he made research into French drama. Returning to this country, Mr. Fitch's first literary efforts were in the form of children's stories and poems that were published in the Independent, the Christian Union, Life and other papers. Mr. Fitch is also the author of several books, among them "The Knighting of the Twins," "The Wave of Life," and "The Smart Set." His first play was a one-act comedy entitled Betty's Plink, produced at the Boston Museum, Dec. 20, 1890. Following this came Richard Mansfield's production of Beau Brummel, that was given in New York May 19, 1890, and was immediately successful. The many other plays written by Mr. Fitch have gained for him the reputation of the most prolific dramatist in this country at the present time. They include Frederic Lecomte, produced in Boston in 1890; A Modern Match, produced at the Grand Opera House, Minneapolis, Sept. 14, 1891; Pamela's Prodigy, produced at Mrs. John Wood's Theatre, London, in October, 1891; The Social Swain, produced by Marie Walworth at the Alvin Theatre, Pittsburgh, Jan. 11, 1892; His Grace de Grammont, produced by Otis Skinner at the Grand Opera House, Detroit, Oct. 15, 1894; April Weather, produced by Sol Smith Russell; Mistress Betty, produced by Madame Modjeska at the Garrick Theatre, New York, Oct. 18, 1895; Nathan Hale, produced by N. C. Goodwin and Maxine Elliott at Hooley's Theatre, Chicago, Jan. 31, 1896; The Moth and the Flame, rewritten from an earlier play entitled The Harcourt, produced at the Christian Street Theatre, Philadelphia, Feb. 14, 1896; Barbara Frischle, produced by Julia Marlowe at the Broad Street Theatre, Philadelphia, Oct. 10, 1899; Captain Jinks of the Horse Marines, produced by Michel Barrymore and company at the Walnut Street Theatre, Philadelphia, Jan. 7, 1901; The Climber, produced at the Bijou Theatre, New York, by Amelia Bingham and company Jan. 15, 1901; Lower Lane, produced at the Christian Theatre, New York, Feb. 6, 1901; The Cowboy and the Lady, produced by N. C. Goodwin and Maxine Elliott at the Chestnut Street Theatre, Philadelphia, March 18, 1899; Sapho, from the novel by Daudet, produced by Olga Nethersole at Wallack's Theatre, New York, Feb. 8, 1900; The Marriage Game, produced by Sadie Martinot at the Broad Street Theatre, Philadelphia, Sept. 23, 1901; The Way of the Woad, produced by Blaise de Wille at the Columbia Theatre, Washington, D. C., Oct. 15, 1901; The Last of the Dandies, produced by Berthold Tree at Her Majesty's Theatre, London, in October, 1901, and The Girl and the Judge, produced by Annie Russell at the Lyceum Theatre, New York, Dec. 4, 1901. Mr. Fitch is also joint author with Leo Deltrichstein of Gossip, produced at Palmer's Theatre, New York, March 11, 1896, and of The Head of the Family, produced by William H. Crane Dec. 6, 1898. Mr. Fitch's adaptations are also numerous and include A Shattered Idol, from Balzac's "Pere Goriot," produced by Jacob Litt's Stock company at the Grand Opera House, St. Paul, July 30, 1893; An American Duchess, from the French of Henri Lavedan, produced at the Lyceum Theatre, New York, Nov. 20, 1893; Mr. Grundy, Jr., adapted from the French of Corippus vs. Corippus, produced in Washington, D. C., Jan. 28, 1894; Bohemia, from the French comedy, La Vie de Boheme by Henri Marger and Theodore Barriere, produced March 8, 1896; The Liar, from the French of Blimon, produced at the Walnut Street Theatre, Philadelphia, April 3, 1896, and The Masked Ball, produced by John Drew.

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THE USHER



William Archer in his latest plan for national theatres contends that the only countries in which the theatre nobly fulfills its functions are France and Germany. In England and other countries in which the drama has been left entirely in the hands of individual operators the highest functions are almost wholly unfulfilled.

He does not think that it is a coincidence merely that the drama flourishes wherever it is regarded as a matter of public concern, and that wherever it is given over entirely to private enterprise it falls short of the requirements of even the most modest ideal.

Mr. Archer says that if the conditions of the publishing trade were such that no publisher would have a book that had not some likelihood to find at least 50,000 purchasers in the course of three months "we should either have to endow literature or to see it shrink into nothing but shop-girl romance or vulgar chrome-illustrated editions of some half-dramatic classic. The play, unlike a book, is allowed no time to seek out its elective affinities. If it does not 'catch on' in the course of two or three weeks its fate is sealed."

Mr. Archer does not believe in the endowed theatre for the production of plays for the few—the artistically advanced. This action is the cause of most of the opposition to national theatres, but he considers it groundless. Forms of the drama that appeal only to cliques or coteries are not popular, but the national theatre would be universal in its appeal.

Mr. Archer continues: "After the few initial seasons necessary to establish any institution and accustom the public mind to it, the function of endowment would be, not to meet a large annual deficit, but simply to insure the theatre against the necessity, or even the temptation, of aiming, by injurious devices, at a large annual profit. It would (quite rightly) be the object of the management to make both ends meet, as nearly as possible. One might almost say, indeed, that the ideal endowed theatre would be one which required no endowment. I mean, of course, no annual subsidy; the endowment would lie simply in the rent-free use of a playhouse belonging to the community, whether built at the public expense, or (as is frequently the case in Germany) erected by the subscriptions of public-spirited citizens on a site allotted by the town."

To sum up Mr. Archer's views, he does not advocate theatres modeled upon the Théâtre Français. He proposes that repertory theatres similar to those in Germany should be established in every city of 150,000 inhabitants and upward. Beside the additional expense of starting the new mechanism in motion and providing theatre buildings worthy to rank as public institutions and homes of national dramatic art, he does not believe that any considerable outlay would be necessary, as he thinks the theatres would be self-supporting. The capital required should not be an obstacle to deter England or America, the two richest nations in the world. "Are not millions going a-begging every day in search of projects of public utility on which to employ this?" he says. "And could there be a project of greater public utility than that of rendering the most fascinating and universally popular of the arts a source of intellectual and emotional as well as of merely sensuous and sensational pleasure?"

The managers of Minneapolis and St. Paul are about to organize a local association. The principal purpose of this organization, it is said, is to do away with lithograph passes, which have become a serious question in the twin cities.

The Buffalo Enquirer observes: "There is little dramatic criticism these days of the character and type of twenty or forty years ago. A spade was called a spade then. Once in a while nowadays a fearless newspaper will tell the truth. It will be followed by a hurry call for an ambulance to carry off the choleric and apoplectic manager of the show."

Over on Third Avenue a cigar store has this sign prominently displayed in its window:

Now's Your Chance!  
LILLIAN RUSSELL.  
Cut to 3 Cts.

Daniel Frohman announces that he has so-

used a play by Charles Garth Smith upon the legend of Tristan and Isolde. Mr. Garth showed in King Arthur ability to handle a theme of a high poetic quality, and it may be that he has made an adequate drama upon the laughing subject that Wagner used in his masterpiece.

Visitors to Montreal are heard constantly to exclaim of the hotels in that city. The Windsor is a large, comfortable building, but the cuisine is a source of profanity and indignation to the traveling public. The Flaneur is a model hotel, but it is situated too far from the centre of the city for convenience. The Queen's is a fairly good commercial house, but it offers few attractions to the guest who is fastidious in respect to his stomach.

Professionals, however, long ago solved the problem of good living while in the Canadian metropolis by patronizing the little Savoy Hotel situated just opposite the Academy of Music. This establishment has many of the characteristics and attractions of a cozy, well-kept English inn. It has prospered under the management of R. H. Dunham, who has proved an obliging and entertaining host.

Actors will be sorry to hear that Mr. Dunham has retired from the management, but they will be glad to know that the new proprietors, Messrs. Howard and Guile, will not only conduct it on the same plan as their predecessor, but will endeavor to improve upon his record.

MRS. HAVELY SUES HANKEVILLE.

According to the statement of Mrs. Eliza Havely, widow of the late J. H. Havely, W. E. Hankeville continues to present the organization known as Havely's Masque and Minstrel Troupe, as she designates it, to use the name as a trade-mark in minstrelsy.

Mrs. Havely's attorney, Kneeland, Le Fèvre and Green, concludes with her in this opinion, and have commenced an action to restrain W. E. Hankeville from further use of the name. Papers have been served on Mr. Hankeville ordering him to state before Judge Samuel Greenbaum, of the Supreme Court, why a temporary injunction to that effect shall not be issued. This hearing will be held this week and will be followed by an action for damages on Mrs. Havely's part. The facts in the case, as shown by the documents on file, are in brief as follows: On Dec. 28, 1899, Mrs. Havely signed a contract with Mr. Hankeville granting him the right to use the Havely name as the title of a minstrel organization, for which \$65 a week in royalties was to be paid; that during the season of 1900 this amount was duly remitted by Mr. Hankeville, who thereupon ceased his summer; that on Dec. 28, 1901, the sum of \$1,500 was due Mrs. Havely and Company, represented by Mrs. Havely, for royalties, and a settlement was made through the payment of \$500 of this amount; that the settlement papers contain a clause in which Mrs. Havely releases her rights to the name used by the defendants and agrees not to sue them for further use of the same; that Mrs. Havely declares that she signed the document without knowledge of its purport, and that hence it is void. She further states that as the document does not bear the signature of other members of the Havely Company it is not legal in any event.

FREE REAL ESTATE FOR PLAYERS.

Captain John L. Young, of Young's Pier, Atlantic City, is giving away a large number of building lots at May's Landing, and the indications are that a theatrical colony will be established there this summer. The lots are offered to members of the profession only, and among those who have taken advantage of Captain Young's generosity and secured one or more lots on which to erect summer residences are Felix Haney, John E. Brennan, and Manager McCall, of the "Way Down East" company; Willie Keen, Amelia Karia, Florence Belmont, Mrs. Felix Haney, Louise Conway, Grace Hopkins, Mr. and Mrs. W. McCall, Charles Golden, Harry De Rosa, William G. Stewart, Louise Willis, Charles G. Blanchard, Florence Miller, Jeanne Millard, Marion Lester, Charles Rigi, Phillip Tale Drew, and Blanche West. It has been suggested that a theatrical club or home for needy members of the profession be erected on the combined property of the above, but this is as yet only a suggestion.

AMELIA BINGHAM HOME.

Amelia Bingham was one of the prominent theatre folk who came home from Europe last week. She arrived on the Umbria Saturday. Her plans are for a tour in A Modern Magdalen, opening in Kansas City Aug. 25 and continuing until Feb. 2, when she will begin an engagement at the Bijou here. The play on this occasion will be Madame Fillet, by Gavranit and Herr, that has been a success in Paris. Miss Bingham acquired the rights to this play while she was abroad. She also secured a play by Pierre Berton and is thinking of producing Masterlinck's Monna Vanna. Haddon Chambers has rewritten A Modern Magdalen and is coming over to see his drama acted.

DANIEL FROHMAN RETURNS.

Daniel Frohman returned from Europe on the St. Louis Saturday. Most of his doings abroad had been published, so he had little new to tell. For Bertha Gailand Mr. Frohman secured plays by Pinero and Anthony Hope. Miss Gailand will use them after her tour in Notre Dame. For the New Lyceum Theatre stock company he acquired the rights to Captain Dieppe, by Anthony Hope, and to a play by Comyns Carr. He arranged to bring Ossip Gabrilowitch here for a concert tour and to send Jan Kubelik on a similar journey through Europe. Mr. Frohman also told of Cecilia Loftus' return in December to play Ophelia to E. H. Sothern's Hamlet, and of Mr. Sothern's intention to revive Romeo and Juliet.

DUSS LEASES THE CIRCLE.

The Circle Auditorium, at Sixtieth Street and Broadway, has been leased for ten years by John A. Duss, the bandman now at the St. Nicholas. R. E. Johnson, at present manager of Duss, also will be manager of the Circle. When the Kaltenborn Orchestra ends its season there, the house will be completely overhauled and practically rebuilt. It will be made into a handsome and well equipped theatre. Mr. Johnson says, and its policy will be Duss and comedy. The band will fill concert engagements at the Circle during the winter, the Sunday night concerts being features. When the band is touring other attractions will be booked.

EDWARD C. WHITE'S ENTERPRISES.

Mildred Holland and her manager, Edward C. White, returned from Europe on Aug. 12 on the Hohenzollern. After a few days' stay in New York Miss Holland and her company go to Brattleboro, Vt., for rehearsals, where her season opens Sept. 8. Mr. White's new star, Katherine Willard, is now rehearsing with her company at Brattleboro, Vt. In The Power Behind the Throne Miss Willard opens at Keene, N. H., Sept. 8. Charles E. Throp will go in advance of the company.

Robert Rogers and Louise Mackintosh, at liberty. Comedy or character, 7 E. 31st St.

ACTING CHURCH ALLIANCE NEWS.

The shift paid by the General Secretary to Portland, Mr. Bentley, was a great success. Although the previous Sunday would have been a better date for the service, owing to the weather, the 10th, still there was much interest manifested. Mrs. Bentley, who arranged for the service in conjunction with the Rev. Joseph Russell Shepard, was disappointed in the change of date, but Mr. Bentley having services in his own church (the Holy Sepulchre, Secretary-General Avenue, of which he assumes the presidency in October) and two business meetings of the Alliance—the Executive Committee of the local Chapter and the National Council—found it impossible to leave town as early as desired. Twenty-one persons, mainly of the dramatic profession, joined the Alliance as a result of the trip, among them being the following: Mr. and Mrs. Walter Edwards, Henry Housman, John Housman, Bart Lytle, Mr. and Mrs. William C. Howe, Edward Poland, Meta Maynard, Mr. and Mrs. Will H. Swartz, Ethel Strickland, De Lancy Richardson, Thomas Moigham, and Harry C. Stanley, stage-manager of the Portland Theatre.

Later in the season the Portland Chapter will get to work and become a nucleus for the work of the Alliance throughout the State of Maine. Chaplaincies are already offered in two cities in Maine, and the work will be pushed vigorously. Portland being the best centre for Alliance work east of Boston.

As a proof of the interest and co-operation evinced by chaplains, the following are extracts from a letter received by Percy Punsnett from the Rev. C. L. Woodworth, Congregational chaplain at Edgartown, Mass.: "I am greatly pleased to accept chaplaincy in the Alliance and shall do all in my power to serve the dramatic profession and extend the influence of the organization. I personally count it a blessing to have your friendship. Tell our Mr. Bentley, of the Alliance, that one thousand members like yourself would set the church and stage together, and that I am more than ready for your introduction to my chaplaincy in the Alliance."

Among the applicants for membership in the Alliance who were elected at the recent Council meeting, the following were from the dramatic profession: Elmer Westcott, Mrs. M. Rysley, C. K. Solenberger, Elizabeth Post, Julia Panhorst, Leon Brown, Edith Brown, Emma Campbell, Edwin S. Felling, Charles W. Allen, W. Black, Richard W. Stiles, William Hunt, Carra Melbourne, and Joseph Lawrence, of the Valley-mont Stock company, Williamsport, Pa.; Edwin Southern, Marie Southern, Louis J. Southern, Mrs. Madeline Price, and Valentine K. Love, of Southern's Monte Cristo company; Albert Hart, Marie Follette, and Addie Sharp, of The Wild Rose company, and Sidney Cox and Colin Clay. The General Secretary has gone to his cottage at Easthampton, N. Y., for a few weeks' rest. Harry and Ella Quail will be in charge of the Alliance office during his absence.

P. W. L. NEWS.

An exceptionally fine programme was rendered at the Professional Women's League yesterday afternoon, under the direction of Engel Summer. Damon Lyon was heard in "My Lady of Moeds," a baritone solo, and also in a recitation, and was warmly received. Two violin numbers were played by Reginald Caldwell, delightfully. Amelia Sumner successfully tried on the League several songs which she intends to use in vaudeville. They were, "I Want a Ping Pong Man," by Howard Whitney; "Nancy Brown," by Clifton Crawford; "I Want You Back My Hun," by Ellis Ephraim. The songs of Ida Brooks elicited a hearty encore. The closing number of the afternoon was a lecture by Edmund Russell. His subject was "Shakespeare: on the Indian Stage." He described the Indian plays, scenery, costumes, etc., very graphically. Also the beauties of the Sanscrit drama written 2000 years ago. He said: "While not educated to modern things the Indians give a strong performance. In transition the mixture of oriental and Indian effects seem to us incongruous, but they are just as well as we. I have seen Hamlet, Merchant of Venice, and Twelfth Night given in the vernacular. In Twelfth Night Viola and Sebastian escaped in a railroad smashup instead of a shipwreck. The Merchant of Venice gave us Bombay Harbor by moonlight. I saw an Elizabethan Hamlet embrace a Mohammedan Ophelia. All women parts are taken by boys, as in Shakespeare's time, but recently three actresses have gone on the stage."

The October Literary Meeting will be in charge of Mrs. Fred Gooderson.

The daily newspaper of the forthcoming Woman's Exhibition has been christened The Woman's Century. All the departments will be conducted by women. William A. Brady has offered a prize for the best drama and the best musical comedy written by women, and promises to produce the prize winner's plays at a Broadway Theatre during the coming season.

THE ELKS' ANNUAL CONVENTION.

The most important annual event in the realm of Elkdom, the meeting of the Grand Lodge, was held at Salt Lake City, Utah, last week. Members of the order to the number of eight thousand, together with other thousands of visitors, assembled and the city was virtually turned over to the society. The meeting was called to order in the Mormon Tabernacle on Monday, Aug. 11, by O. W. Powers, master of ceremonies. Governor Wells, of Utah, followed with an address of welcome, after which Grand Exalted Ruler Pickett, of Waterloo, Ia., delivered his yearly speech. The elections, that were by acclamation, were then held and resulted as follows: C. E. Cronk, of Omaha, Neb., Grand Exalted Ruler; W. B. Brock, of Lexington, Ky., Grand Leading Knight; and Judge J. C. Pickett, of Denver, Col., Grand Loyal Knight. The 1900 convention will be held in Baltimore. Numerous enjoyable entertainment features, marked the week of the convention, and the Elks' parade on Wednesday was participated in by Colonel W. F. Cody (Buffalo Bill).

FISHER AND RYLEY'S ENGAGEMENTS.

Corlone has been engaged by Fisher and Ryley for the part of Dolores in the Western Florodora company. Will D. Manderville will replace W. T. Carleton, who had signed for the part of Cyrus Giffain in the same company. Madge L. Ryan has signed for one of the Florodora companies. The Florodora company "B" opens at the Montauk Theatre, Brooklyn, Sept. 1.

Thomas W. Ryley returned from Saratoga Springs yesterday, Aug. 18, where he has been arranging for the performance of Florodora there on Aug. 25.

John C. Fisher is at Atlantic City arranging for the Florodora engagement at Tillyou's Steeplechase Pier next week. Mr. Ryley also left for Atlantic City last night, Aug. 18.

Mr. Fisher has engaged Daisy Green for the cast of The Silver Slipper.

ELIZABETH TYREE.

On the first page of THE MIRROR this week appears a portrait of Elizabeth Tyree in the character of Molly Pitcher, that she will assume in George C. Hazleton's play, Captain Molly, to be produced at the Tack Theatre, Buffalo, Sept. 1. In personating the famous heroine of the battle of Monmouth, Miss Tyree will have an abundant opportunity for the talents as a comedienne of which she long ago proved herself the possessor. Mr. Hazleton pictures Molly as a dashing, handsome, brave, quick-witted girl, the chief figure in a delightful comedy of the Revolution. Captain Molly will be seen at the Manhattan Theatre the second week in September.

PERSONAL



WEEMS.—Above is a portrait of Harriet Weems as Jack in The Commodore's Grandson, a play by Mrs. Amelia Weed Holbrook. Miss Weems returned to New York recently after a visit in Baltimore. She has won note as a delineator of boy characters particularly, and in addition has been very successful in Shakespeare repertoire. Miss Weems has also attracted attention in character parts, and is regarded as a clever and versatile actress.

CAMPBELL.—Mrs. Patrick Campbell is a passenger on the Oceanic, due here on Wednesday. She will appear at the Garden Theatre in September.

POWER.—Tyrone Power has arrived in New York from London, where he played with Sir Henry Irving, and will soon begin rehearsals with Mrs. Fiske in Mary of Magdala. Mr. Power returned by way of Montreal, where he arrived a week ago, since which time he has been fishing in the Provinces. Mr. Power is in splendid health, and somewhat stouter than when he left America three years ago.

GRAY.—The physicians of the House for Incurables, at Fordham, announced officially on Sunday that Ada Gray, the actress, long an inmate of the institution under the care of the Actors' Fund, is gradually but surely failing, and that her death may be expected at any moment. Many sensational reports have been circulated during the past year about Miss Gray's condition, and almost without exception they have been found to be wholly without foundation. This latest report is, however, accurate and official.

HARNED.—Virginia Harned (Mrs. E. H. Sothern) arrived in New York, from a summer journey in Europe, on the First Bismarck last Friday.

ALTER.—Lottie Alter, who is to play in support of Era Kendall, under the management of Liebler and Company, this season, arrived last week on the Commonwealth from Europe, where she spent the summer.

DREW.—John Drew's play has at last been selected by his manager. It is The Mummy and the Humming Bird, by Isaac Henderson, once on the staff of the Evening Post and now a resident of London. Charles Wyndham acted the play in London last season. Mr. Drew will produce it at the Empire Sept. 4. On his tour he will also act The Second in Command.

PALMER.—A. M. Palmer, Richard Mansfield's manager, has returned from England, where he was in consultation with Mr. Mansfield.

JOYCE.—Miss Joyce, of the dramatic department of the Washington Times, was in New York last week on her vacation.

SCHRAEDER.—Mrs. Frederick Schraeder, dramatic interviewer of the Washington Post, of which her husband is dramatic editor, spent several days in New York last week.

IRVING.—Isabel Irving has bought a lot on the Ocean Bluff, near Sankaty Lighthouse, Nantucket Island. She intends to build a bungalow and will make it her permanent summer home. Her younger sister, Evangeline Irving, will be a member of Miss Irving's company in The Crisis this season.

EDISON.—Robert Edison has accepted the scenario of a play by Charles Bradley.

MANSHFIELD.—Richard Mansfield sailed from Southampton for New York on Saturday. Mrs. Mansfield will remain abroad until Sept. 13.

HASSETT.—Kate Hassett probably will not appear professionally this season. Her health has been poor for some time and she intends to remain at her home, Aurora, Ill., for the winter. Miss Hassett won favorable notice while a pupil at the American Academy of the Dramatic Arts, and later gave admirable performances in the leading roles of The Last Appeal and Mrs. Dane's Defense.

YOUNG.—James Young lectured on The Merchant of Venice before the Catholic Summer School at Emmitsburg, Md., Aug. 12.

ODILON.—Helene Odilon has secured the rights to Du Barry for Germany, Russia and Austria and will produce the play next winter.

ARDEN.—Carol Arden is at home in New Rochelle after a successful fifty-six weeks' season in stock. Nell M. Grant is visiting Miss Arden.

ROYLE.—Mr. and Mrs. Edwin Milton Royle, after several seasons in vaudeville, are to return to the legitimate as stars in a comedy.

HAMILTON.—Mr. and Mrs. Hale Hamilton (Jane Oaker) have gone to Colorado for a month's outing before opening with the Fawcett Stock company in Baltimore.







THE STOCK COMPANIES.



Photo by Rorer, Pittsburg.

Above is a good likeness of Wilton Taylor, who has been re-engaged for the leading character business of the Grand Opera Stock company, Pittsburg, Pa., next season.

Mrs. Spooner, Edna May Spooner, Cecil Spooner, Augustus Phillips, and Harold Kennedy, of the Spooner Stock company, returned to Brooklyn on Sunday after a very enjoyable vacation spent with friends at Scranton, Pa., the last night of which was devoted to a ball, given in honor of Mrs. Spooner and her daughter, by Mr. and Mrs. Thompson at the Scranton Hotel. In response to numerous requests Edna May Spooner, Cecil Spooner, and Harold Kennedy entertained the guests with several musical selections that were heartily enjoyed. Practically the whole company has now returned to the city, and yesterday rehearsals of the company's third season's opening play, *Barbara Frietsch*, were commenced at the Bijou Theatre, while the sale of seats also began. The house was sold out for the opening performance in a few hours. Mrs. Spooner has added to her company for this season Harriet Swearingin, at present a member of the Columbia Theatre Stock company, Chicago. Barbara Frietsch will have one hundred people on the stage, and the District Fair, that is to be the second week's bill, will have a horse race in which "Maude," Cecil Spooner's recent purchase, for My Lady Peggy Goes to Town, and the horse ridden by Blanche Bates in *Under Two Flags*, will contest.

The Columbia Theatre Stock company's leading woman this season will be Grace Neale and the leading man Carl Smith Seiler. Edna Earle Lindon will be the heavy woman, and Kate Jenson the character actress. Other members are: Franklin Munnell, Frank Ballston, Emil Hoch, and George E. Martin. The stage is to be under the direction of Drew A. Morton, assisted by George T. Bash. The season will open with a matinee performance of *The Christian* on Aug. 30.

Payton's Lee Avenue Theatre is in the hands of decorators and cleaners preparatory to the opening of its third regular season Sept. 1 with *The Dancing Girl*. The sale of seats for the first eight weeks opened last Monday, and judging from the subscription list the theatre will have another prosperous season. Payton's Roston Park Stock company opened for the season yesterday in *A Gilded Fool*.

Ethel Milton has been engaged as ingenue of the Blaney Stock company, Brooklyn, and not of Blaney's Newark company, as previously stated.

Frances Lloyd, for the past two seasons a member of the Spooner Stock company, has also been engaged for the Blaney organization.

Manager E. M. Gotthold announces that the Elite Stock company at the Gotham Theatre, Brooklyn, will open its second season on Aug. 30 with *Barley Campbell's The Galley Slave*. The pecuniary success achieved by Mr. Gotthold's organization last season has caused him to make the opening date this year somewhat earlier than last. The company will include Caroline Franklin, Emma De Castro, Ines Adams, Rose Watson, Grace Covert, David Conger, Joseph L. Treacy, Edmund Day, stage director; George W. Marks, stage-manager; Walter Chester, Harry MacDonald, and Fred Dupree.

Franklyn Munnell has signed with the Columbia Theatre Stock company, Brooklyn. Mrs. Munnell (Ethel Clifton) has signed with the Blaney Stock company in the same city.

Lancing Rowan will go with Mr. Earl Stuart as his leading woman again this season, opening in New Orleans Sept. 7. Miss Rowan, it will be remembered, supported Mr. Stuart during his recent successful engagement in the West.

Grace Addison has been engaged for the balance of the season to play leads with the Peak's Island Stock company, at Portland, Me. In October Miss Addison will join Keith's Stock company in Philadelphia.

Maurice Freeman arrived in the city last week from Sand Hills, Scranton, Mass., to begin rehearsals with the American Theatre Stock company, of which he will be leading man. His first role will be John Storm, in *The Christian*.

Frank M. McEater, who will hereafter be known in the profession as Eugene Cleaves, has signed with the Boyle Stock company, Nashville, for the ensuing season.

Ralph Stuart, who recently returned from Seattle, has arranged to head a stock company in New Orleans this season.

William C. Mason, stage director of the Lawrence Grattan Stock company, at Utica, N. Y., left for Toledo, Aug. 15, to take a dollar position with the Empire Stock company, of that city.

Evelyn Seible will originate the heavy in *A Kentucky Feud* with the stock company at Blaney's, Newark, this week.

In the Palace of the King will be the Greenwall Stock company's first production at the American Theatre this season.

James E. Wilson has been engaged as leading man of the Proctor Stock company that will appear at the Fifth Avenue Theatre this season. One of the plays will be *Dora*, for which Theodore Hamilton has been specially engaged. He will play Farmer Allen and direct the stage. Mr. Proctor has secured *The Great Ruby* for the use of his stock company.

Violet Barney has signed as leading woman of the Imperial Stock company, Niagara Falls. She opened with the company Aug. 10 as Mary Knowlton in *The Last Paradise* and met with instant approval.

BROOKLYN'S SUMMER STAGE.

Saturday, Aug. 18.

To-night is rounded the first note of the new season of 1923-24 in the opening of the Star Theatre with *The Bowers Burglars*. On Monday afternoon the *Gaiety* will present *Harry Morris' A Night on Broadway*. Next Saturday night the *Unique* will give a single performance of *The Thoroughbred*, and on Monday, Aug. 20, Mrs. Spooner will reopen the Bijou with *Barbara Frietsch*, with the Grand Opera, Folly, and Columbia coming into line on Saturday evening, Aug. 25, and respectively having *Morocco Bound*, *When Heben Comes to Town*, and *The Christian*.

At Manhattan Beach, Florida having filled out its allotted fortnight, the *Bostonians*, that is Barnabas, MacDonald, and Miss Van Stridford with a specially recruited support, came in for two weeks, Robin Hood being assigned to the first week and Maud Marian the second.

The Brighton Beach Music Hall for its tenth week offers the *Piccolini Family* of eight acrobats, recently seen at Manhattan during *Princess and Docket's* term. Manager William T. Grover also enlists the services of *Bedini and Arthur*, comedy jugglers; *Bettina Gerard*, cantatrice; *Elsworth and Burt*, Ralph Bingham, McIntyre and Primrose, and the Motor Cycle Sensation rendered by Stone, Judge, Armstrong, and Lottie Brandon, with *Slater's Marine Band* in concert. The attendance, as usual, being limited only by the capacity of the auditorium.

JUSTICE PAIR.

LOUIS MANN'S NEW PLAY.

Louis Mann's play this season will be a comedy by Charles F. Mirdlinger, entitled *Hoch der Consul*. The season will open in Hartford Sept. 22, and soon after Mr. Mann will bring the play to this city.

IN SUMMER PLACES.

MR. CLERMONT, MICH.

The past week has been one of continuous gaiety. The theatrical folk are making hay rides extremely popular here this summer, luncheons are all the rage on the spacious verandas of the actors' summer homes, and swimming matches for prizes are now a popular pastime. Eva Davenport was hostess at a lunch party last Tuesday. It was the most enjoyable one of the season. A pleasant lunch party was given at the Cameron Cottage last week. Prizes were won by De Witt Cook, Matt Barry, and Nick Norton.

Archie Ellis arrived Aug. 9 in poor health, but is confident of being well and on the spot for the opening of Hyde and Schuman's Adams Street house, Brooklyn. Ned Brown, of the Spotless Town company; Harry King, of Parson's Theatre, Hartford, and Frank Tanton, of Frank Howie, of the London Theatre, New York, are our best fishermen. Mr. and Mrs. Frank Fitzley are an ornament to the profession, but they can't catch fish.

Stowe's Uncle Tom's Cabin played here Aug. 7 to a big house in spite of a heavy rain storm. It was the best test, the best band and the best company of any U. T. C. show that has ever played here. Warner and Altman's *A Montana Outlaw* was given its first performance here Aug. 9 to a packed house. Half of the scenery could not be used, however, and the horses and stage-coach also had to be cut out for want of stage room. The play was a hit from start to finish, and the large audience yelled and applauded for over two hours. Maggie Le Clara, John G. McDowell, and David M. Hartford were the favorites, not forgetting that little Marion Hyde was also very popular.

Edie F. Kammann has signed with John R. Sterling as musical director of *A Standard Article* company. Miss Kammann has just finished four compositions, "A Bit of Sunshine," "I Love You Yet," "I'm the Dearest Thing on Earth," and an overture.

Joe Madden and George Gardner recently arrived from Saginaw. Fred G. Toers, leader of the Alvin Theatre orchestra, of Pittsburg, is here for his annual concert of the R. J. Kidpatrick, the loop the loop, is taking baths for what he calls "falling the fall."

CHARLES W. YOUNG.

ST. JAMES, LONG ISLAND.

By the time this letter reaches *The Mirror* it will be in the beginning of the last week of the theatrical colony at St. James. The closing feature of a happy summer was the performance given by the Bohemia Club, the receipts being far in advance of those of any entertainment given heretofore. The programme was very entertaining. After an overture, "All for One, One for All," the clever Little Louisa Allen and Little House Grove appeared, and they were followed by Robert Daley and Frank Lator in "After the Banquet." Sam Curtis, "the Boy from Stony Brook," then amused and was followed by Burton and Ashley in "Canal Boat Sail." John Dunsmead, bass, late of the Bostonians, sang "Lover Lane," from *Dolly Madon*, and the Gypsy Love Song, from *The Fortune Teller*. James J. Corbett disclosed a monologue, *Tom Lewis* and Sam Ryan appeared in a sketch called "The Two Actors," and John Kewell closed this part of the programme. An afterpiece, *District School Trustees Meeting*, closed the entertainment. In this six characters named Smyth were impersonated by Louis Payne, Charles Swain, Bert Leslie, Joe Coyne, Eddie Hilton, and Virginia Ross, and Ted Burns was *Water*. Boliver and Hayley Holmes Professor Shiggins.

The Hon. Thomas Flynn, of Paterson, N. J., has been the guest of Edward J. Connelly the past week.

Captain W. Walcott Marks has gone to Philadelphia to join Charles Yale's *Evil Eye* company.

The Bohemia baseball team was badly beaten by the Stony Brooks on Saturday.

The delightful singing of Virginia Ross has been frequently heard the past summer during the Sunday service at the Methodist Church. She has been ably assisted on the organ by Catherine Marks.

Those who have departed are Mr. and Mrs. William Collier, Mr. and Mrs. William Matthews, Mr. and Mrs. Harry Fay, M. L. Hebert, and Charles A. Siglow.

PROFESSIONAL DOINGS.

Owing to his many outside interests Manager Charles H. Col, of the Arcade Opera House, Kankakee, Ill., will be unable to give the necessary time and attention to the house this season and he has engaged Joseph G. Chandler to manage the house.

Sanford Dodge has secured the rights to *The Gladiator* from Robert Downing.

George Francis will return from the West this week to begin rehearsals with Peck and His Mother-in-Law.

Miriam Nesbitt is in the city after a summer vacation spent in North Carolina, New Hampshire, and at Atlantic City.

Sylvia Lynden, who played Ines in *Ben Hur* last season, is in New York again after a summer's rest.

Edward G. Cooke, who has been handed the bookings of all of Henry W. Savage's Castle Square Opera company attractions, will be in charge of *The Prince of Placen* company the coming season.

Eva Kendall is finishing his third book, that is expected to excel in humor even his two former works, "Spots" and "Good Gravy."

Henry W. Savage caught two and a half barrels of weakfish and bass at the Vineyard Haven banks one day last week.

W. H. Post is staging *The Vineyard Boy*, in which Eva Kendall will star, for Liebler and Company.

Algernon Tassia has had two plays of his authorship produced within a fortnight, a place of good fortune that rarely falls to the dramatist. One was a farce, *The Chalk Mark*, acted with

much success by the stock company at Olentangy Park, Columbus, O. It was praised by the local press, and Mr. Tassia has had several offers for it from managers. The other play was a dramatization of "Lorna Doone," produced by the Frawley company in San Francisco, with equally good results. This play has been accepted by Arthur Boucher for production in England. Mr. Tassia was for several seasons a member of Julia Marlowe's company.

Edward A. Braden has been selected by Henry W. Savage as business-manager of *The Sultan of Sulu*.

The scenes of *Eureka*, the new musical comedy written by Hugh F. McNally and H. L. Hartz, are laid at a vacation school for young women at Newport, on board a steam yacht at sea, and on a tropical island. The piece is wholly American and has quite a naval flavor, it is said, due largely to Mr. McNally's acquaintance with naval affairs, for he was employed in the Boston navy yard several years ago and previous to becoming a newspaper man intended to enter the naval academy at Annapolis.

Mrs. Sol Smith has returned to town to begin rehearsals with Minnie Dupree's company.

Albert Alvarez, the opera tenor, was injured in an automobile accident in France last week.

The stage employees of Milwaukee have made demands for an increase of forty and fifty per cent. in their wages. The Milwaukee employees belong to the National Alliance of Theatrical Mechanical Employees. The managers have refused to comply with the demands of the men, but have offered to arbitrate. One member of the union is to meet a representative of the managers and if they fail to agree a third party will be called in.

Daniel I. Smith, once in the Minnesota Senate, is to be in the cast of *Sally in Our Alley*.

Marion Childers has recovered from the effects of an operation she underwent at St. Vincent's Hospital recently. It was necessitated by injuries that Miss Childers was said to have received while she was looping the loop at Coney Island last June.

May Sargent and Harold Linson left New York Thursday to join Henry Leroy's *Other People's Money* company, which is now rehearsing in San Francisco preparatory to a tour to the coast and the Northwest. Miss Sargent will again be leading woman with the attraction. Evaline Thatcher, late of Kate Putnam company, has been engaged as character woman.

Mrs. Edwin Barbour is dangerously ill at Manhattan, N. J., with typhoid fever. The doctors give little hope of her recovery. Mr. and Mrs. Barbour had gone to Manhattan for Mr. Barbour's health. Just as Mr. Barbour was able to walk about the grounds of his cottage Mrs. Barbour was taken ill.

The Electric Park, Kankakee, Ill., has had a very successful season. The *Boggar Prince* Opera company appeared Sept. 14, with Frank Wade as *Ko-Ko* and broke all records for attendance. With a *Chatsworth* and a dog and pony show in opposition next season the park will be greatly enlarged and improved and will run in connection with Matt Kusell's other park.

The Bush Temple of Music, Chicago, Ill., which was opened last Spring by the Pollard Opera company, is for rent or lease for high-class musical comedy, opera, or dramatic stock enterprises. The building is one of the handsomest of its kind in the West, and is decorated and furnished in beautiful fashion.

The Associated Theatrical Managers of San Francisco held a special meeting on Aug. 8, to draw up resolutions upon the death of Alfred Hingelwood, which occurred on Aug. 7. Funeral services over the remains of Mr. Hingelwood were held in the Hotel Repplier, San Francisco on Aug. 10, and the burial was made in Cypress Lawn Cemetery.

William King, Jr., of Perth Amboy, N. J., died at the Academy of Music, Saturday night, while witnessing the performance of *Quincy Adams Sawyer*.

An electric carriage call is to be installed at the Metropolitan Opera House.

The cast of *The New Clown*, to be produced at the Garrick next Monday will include James Lee Finney, Jessie Bailey Maude Raymond, Julius Witmark, Ralph Delmore, George Irving, Winchell Smith, Fred Beane, Harrison Armstrong, Frederick Spencer, G. J. Harrigan, Alexander Taylor, Thomas Davis, Margaret Gordon, Beatrice Morgan, Leonora Harris, Elsie Ferguson, Helen Douglas, Carrie Landers, Ines Marcel, Blanche Landers, May Luby, and Caroline Starbuck.

Andrew Robson will begin rehearsals this week in Richard Carvel. The company will begin its tour under the direction of Wallace Munro, at Washington, D. C., on Sept. 8.

Dorington Kendall returned to town last week from Virginia, where he spent a long vacation with Paul and Vaughan Keeter at their country place. He will spend the next few weeks in Newport, appearing in vaudeville and in several private entertainments, and will then join Julia Marlowe's company for the season.

James A. Bailey, of Barnum and Bailey's Circus, who has been in New York on a short business visit, will return to Europe this week. George O. Starr, of the same organization, sailed for Europe last week on the *Compania*.

Mabel Tallafiero, who spent her summer vacation in Europe, returned to New York on the *Commonwealth* last week.

Rehearsals of the company to support Robert B. Mantell in *The Dagger* and the *Cross* this season will commence to-morrow (Tuesday). Among the players are: Marie Booth Russell, Minnie Monk, Grace Cahill, Lela Fairchild, F. A. Yelvington, Clarence Montaine, David Young, James McDowell, George W. Hammond, William Rooney, W. H. Hammond, and William I. Hamer. Manager M. W. Hanley states that he has a season of forty weeks booked, and that the itinerary will include all the principal cities in the country. Sept. 1 will be the opening date at Trenton, N. J.

OBITUARY.

Charles E. Pratt, once a very well known figure in the world of music in America, died at the Polytechnic Hospital, in New York city, on Aug. 1, of an apopleptic stroke that followed a long illness with Bright's disease. Mr. Pratt was born in Hartford, Conn., in 1841. Coming to New York when a young man he quickly made a name for himself as pianist, conductor and composer. Later he ventured into concert management and was quite successful. He was associated, in these various capacities, with Emma Abbott, Emma Thursby, Clara Louise Kellogg, and Miss M. E. McKim, and at one time he was the chief assistant of Patrick A. Gilmore at Manhattan Beach, and he was associated for a number of years with Henry Mapleson. He is survived by a daughter, Miss Pratt, of Weber and Fields' company.

Wanda de Boncza, a distinguished and very popular member of the company at the Comedie Francaise, died in Paris on Aug. 15, as the result of an operation for appendicitis. Mademoiselle de Boncza was born in Paris in 1872. She possessed unusual beauty, and as a girl she displayed fine dramatic talents. In 1894 she won the first prize for comedy at the Conservatoire. In the same year she made her debut at the Odéon in *Barynia*. Afterward she originated leading roles in *Fiancée*, *Pour la Couronne*, and many other important plays.

Carl Frederick Willibald Mosbrugger, once a famous tenor of the grand opera stage in Europe and America, died at the County Almshouse in San Francisco on Aug. 11. For years Herr Mosbrugger was a favorite of the royal patrons of opera in Berlin, St. Petersburg, Paris and Moscow. He made a considerable fortune, which, it is said, he bequeathed to his son upon condition that he should be cared for in his old age. The son disappointed him.

MATTERS OF FACT.

The Caddy New Opera House at Caddy, Ind. Ter., having a first-class stock of scenery, is now booking the season of 1923-24.

An opportunity is offered managers to secure a young woman amateur.

"To everybody and a few others," Al. Friend declares his intention to be known hereafter as Alfred Friend. He will play this season in Peck and His Mother-in-Law.

Lisle Leigh will be at liberty for the season, after closing a successful summer engagement with the Albee Stock company at Providence, R. I., in September.

Mabel Strickland can be secured for insurance roles.

Managers Goodman and Ford want the address of Millie Damsela at once.

A. F. Wey, manager of the Central Pennsylvania Circuit, is in the city looking after business for his theatres at Pa. Park, St. Mary's, Brookville and Clarksburg. His headquarters are at Stair and Harlin's office.

Joseph Monahan's latest catalogue of theatrical lamps, optical lanterns and accessories is now ready for delivery, and will be sent to any manager on application. Mr. Monahan refers to any of the leading managers as to the class of work he turns out.

Theatrical supplies of every description can be obtained from Herman and Weil, of 110 Green Street, New York. Catalogues will be sent on receipt of price.

Nell McNeil, who made a pronounced hit with *The Wizard of Oz* in Chicago this summer, is at liberty and may be reached at 525 Seventh Avenue, New York.

Harry Wedgwood Nowell is open for engagements with productions, stock or musical comedy for leads, seconds or light comedy. He can be found at 63 West Thirty-sixth Street, New York.

A "call" has been issued by the E. J. Carpenter Company for all engaged in their next season's productions. For time, etc., see advertisement.

Evelyn Cox will be disengaged after Sept. 15, and invites offers for the coming season. She can be addressed 124 West Forty-fourth Street, New York, or in care of reliable agents.

Robinson's Opera House, Cincinnati, O., is for rent. It offers a desirable opportunity, and particulars may be had at once from John D. Davis, 414 Plan Street, Cincinnati.

The Schiller Stock company, supporting Campbell Stratton, did a phenomenal business the week of Aug. 11 at the Paterson Opera House. Their receipts amounted to \$2,185.00.

The Avenue Theatre, Pittsburg, Pa., will be re-opened on Sept. 25, presenting high-class vaudeville, four shows daily. It is under the personal supervision of Harry Davis. Mr. Davis will have a full orchestra, and is looking for a competent leader, well recommended.

A call from Manager Eugene Wellington, of Billy B. Van and Nellie O'Neill's company in *Sally in Our Alley*, appears in another column, requesting all people engaged to be in touch with the *Express* and *Journal*, 115 Third Avenue, on Monday, August 20. The season will open in Elizabeth on Aug. 21, and Manager Wellington states that time is filling well, and prospects for the season are exceedingly bright. The stars of this attraction are in their country home, but will return to New York next week.

J. M. Ward wires from Chicago: "Over Niagara Falls opened at Alhambra Theatre to capacity. Play and company an immense hit."

Wilbur J. Tucker is looking for refined sketches, comedy acts, etc., to play the Portland Theatre, which will open Sept. 1 for its third season, provided they have not played Portland before.

Jessie Mae Hall, who has made a pronounced hit in *The Princess of Patches* at the Fifth Avenue Theatre, has a novel advertisement in *The Mirror* this week. All of her advertising, which is gotten up by her manager, Al. Trubner, bears the same stamp of originality.

An Irish character part is open in the Sheridan Keane, Detective company.

August 18 will mark the opening of the New St. James Hotel, Broadway and Walnut Street, St. Louis. Reasonable rates and good accommodation should make this house popular with the profession.

The Leading Lady, a comedy-drama in four acts, is advertised to let on royalty.

Edith Helena's remarkable high range of voice is aptly illustrated in her advertisement in this issue.

One Bill has issued a call for the members of the Hot Old Time, The Smart Set, Lost in the Desert, The Gypsy, and the *Wanderers*, to meet at the Hotel from Georgia company. See advertisement.

After a ten months' continuous season in Peck, where she was the reigning sensation, La Lela Fuller has returned to America for a limited tour of the high-class vaudeville circuit. She will open on Sept. 22 at Hyde and Schuman's theatre, where she will produce a new and startling series of dances. Robert Gray is doing her booking.

The Universal Electric Stage Lighting Company, of 124 Broadway, will supply, with economy, with anything pertaining to electrical effects used in theatres. Among the productions using their apparatus are *Ben Hur*, *Madame de Morny* and *Other*.

Sam E. Hagan, owner of the First City Opera House, Cape May, N. J., is offering a good repertoire company for week of Sept. 1.

The Peckberg Stock company is looking out people with experience and modern wardrobe. As seasons come early, these desirable companies should wire or write at once to George B. Peckberg, 1254 Broadway, New York.

Charles W. Butler, comedian, is open for engagements and can be found at the *Landis' Club*, 10 West Thirty-sixth Street, New York.

Managers having emotional leads and heavier ones would do well to write Kate Holland, now at liberty, care of this office.

Benjamin B. Vernon, after a successful season at Long Island resorts with Vernon's *Featherdancers*, will this season produce *Featherdancers* at the Hotel of Richard Hammond, is open to offer as business manager or treasurer.

J. F. Cahill, comic artist, will be disengaged Aug. 21, and is open to offers for next season. Address at Lawrence Street, Lawrence, Mass.

Every theatre manager interested in increasing the work of ticket seller, doorkeeper and other who is able to learn that Emma Wilson, Williams and Link of Peckberg's Act, have decided to open with a "two-act troupe" in their own name of Peckberg and numbering tickets to come to see to run down and collect money in red ink than if they were sent.

The attorney of Ed. Bush given warning to an advertisement in this issue regarding the copyright issued to Mr. Bush on the play *The Power of the Cross*, of which *The Mirror* is the author.

Managers desiring to book *Clara*, *Clara*, or *A Mixed Up Affair*, can be advised to come to the advertising office and Emma, 125 Downing Street, New York. Their opening date is Sept. 6 at Williamsburg, Conn.

J. H. Hagan, who opened his new season at the version of *Under Two Flags*, *The Princess of Patches*, or *Barba*, especially for stock. He is in *Emma's* office.

William H. Platt, of 210 West Thirty-sixth Street, New York, is making a specialty of window cash, conversation, etc., that will not fade like photographs. He has also the facilities for making the best half-tones, line cuts, engravings, etc.

In the Days of King David, Hal Schiff's spectacular production of the biblical romance, *The Shepherd of the Innocents*, will open at the New York Theatre, next week, its first appearance in New York. For this vaudeville act \$2,000 has been guaranteed. It has an all our cast, rich and complete costumes, and a chorus of twenty.

In an advertisement in this number will be found a warning to managers against producing *The Power of the Cross*, issued by Paul Platt, of the American Glow Print Company, Milwaukee, Wis.

NEW STARS IN ROMANTIC DRAMA.

Edwin Nordquist and Ota Humphrey have closed a contract with William Brothers for a starring tour in *The Prisoner of Benda*, opening in September. Mr. Nordquist and Miss Humphrey will also be presented by the same management in a series of romantic and Shakespearean dramas. Their new play *Clara* which does Keweenaw is writing will be completed in September, and will receive an early production. Mr. Nordquist and Miss Humphrey open in the East, and will make a tour of the South and Pacific coast late in the Spring.

BORN.

CAMP. To Mr. and Mrs. Frank E. Camp, 210 Madison, in Detroit, Mich., on Aug. 12, a son.

MARRIED.

FRANKLIN NIKOLA. William T. Gault and Ota M. Nicks, in Chicago, on July 31.

MEARS-MARLEY. Sam O. Mears and Miss Marley, at Cleveland, O., on Aug. 9.

ROGERS-BIDDELL. George W. Rogers and Ada Foster Bidwell, at Los Angeles, on Aug. 11.

WERNER-MARKS. August Werner and Leda Marks, in New Orleans, La., on Aug. 10.

DIED.

BONCZA. Wanda de Boncza, in Paris, on Aug. 15, of appendicitis, aged 30 years.

MOSBRUGGER. Carl Frederick Willibald Mosbrugger, in San Francisco, on Aug. 11.

PRATT. Charles E. Pratt, in New York city, on Aug. 11, of apoplexy, aged 82 years.







VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

# WITMARK TELLS "BLOOMING LIZE" TO QUIT

A remarkable advertisement of the so-called wrongs of Isidore Witmark, headed "RIGHT IS RIGHT" proved but a greater tribute to the RIGHT song which was a RIGHTY good thing for the "Chaperons," namely, "BLOOMING LIZE." We need no quotations from worthy forensic reports to substantiate our claims, but merely leave it to the judgment of a discriminating public to decide on the merits of the case from the "deadly parallel" which follows.

## ALSO UNSOLICITED.

With last night's closing of the "Chaperons" New York has heard the last, it is to be hoped, of one composer who has been filling the air with scurrilous songs and a song not in his score was put into his opera and made the hit of the show. Why not?—N. Y. SUN, July 27.

Further Comment Unnecessary.

## ALSO UNSOLICITED.

LAST PERFORMANCE OF "CHAPERONS" NOBLY. "BLOOMING LIZE" SEEMED TO CELEBRATE THE CLOSING OF THE SEASON AT THE NEW YORK Theatre was the occasion of much merriment on the part of the players who had been presenting the Farley piece on the roof. "Bloomie Lize," an interpolated song over which the composer of the comedy, Isidore Witmark, waded so wroth a few weeks ago, has always been the medium through which the principal players worked off their superabundance of jocundity, but last night they fairly expounded all previous efforts. The quartette, Walter Jones, Trilzie Frigman, Eddie Redway, Lou Middleton, Harry Connor, and May Boley, which since the song was recalled again and again by the audience, and as a part of the fun Redway worked up a fight with the solo player. The audience took the fight so cheerfully that the encores began to wear upon the comedians, and Redway finally carried all the others off one by one; he then sang the song solo. The last act was more in the nature of a college football game than a musical comedy.—THE SUNDAY DAILY AMERICA.

Further Comment Unnecessary.

## ALSO UNSOLICITED.

As customary, "Bloomie Lize" was substantially the hit of the performance, and, as also customary, it had to be repeated a dozen times before the audience was satisfied.—EVENING TELEGRAM, July 1.

Further Comment Unnecessary.

## ALSO UNSOLICITED.

"Bloomie Lize" proved the hit of the evening and had to be repeated a baker's dozen of times.—N. Y. HERALD, July 1.

Further Comment Unnecessary.

The decision of the Circuit Court in reference to "Bloomie Lize" was based upon the merits of a contract entered into between Frank L. Perley and the Compliment, but in no way reflected upon the song or its authors. We make this announcement to notify and satisfy those who have heard "Bloomie Lize," that the case, so far from being decided against us, has proved that, not only was "Bloomie Lize" the hit of the show, receiving from 12 to 14 encores at every performance, but that the song, at present writing, is eclipsing all records of sale, and has already passed into the indisputable realm of top-notch hits. In regard to the one solitary notice so proudly displayed by Mr. Witmark, we beg to say that no one was more shocked by the impromptu interpolations of irrelevant horse-play in the rendition of "Bloomie Lize" than the author, composer and publishers of the song. It has been universally admitted that "Bloomie Lize," before any such questionable embellishments were introduced, caught on at the first performance, and remained the solid hit until the close of the piece. It is also stated that "Bloomie Lize" is no longer in the cast of the comic opera—'tis well, but we await developments. Watch and wait for the reappearance of the aforesaid production. We should judge from criticisms of the New York papers as given above that "Bloomie Lize" was the infusion of life's blood that gave a new lease of life to the aforesaid opera.

You will not be deceived by "Bloomie Lize" for she makes good everywhere, anywhere and all the time. She is a credit to the profession as she was to the "production" at the New York Theatre, New York, for six weeks and never failed to make good.

The Authors, BEN M. JEROME and MATT C. WOODWARD.  
HOWLEY, HAVILAND & DRESSER, Publishers.

SOUR GRAPES. WE DON'T WANT ANY CANDY. THE HIT OF THE LAND.

P. S.—By the way of no harm—keep your eye on Woodward & Jerome and watch a few productions that open on Broadway within a fortnight.

**PHOTOGRAPHS**  
FINEST WORK. LOWEST PRICES.  
Work delivered 24 hours after sitting. Studio devoted to professional work. Fine comic effects.  
See my new photo, "SILVOGRAPH." A Positive Novelty.  
HARRY S. MARION, Manager.  
**DE WITT C. WHEELER,**  
51 West 26th Street, New York City. Two doors from City.

**EDDIE GIRARD and JESSIE GARDNER**  
Time all filled in the leading Vaudeville Theatres until May, 1902.  
For address, 535 Sixth Avenue, Brooklyn, N. Y. Tel. 74-B-South.

**TOM LEWIS AND SAM J. RYAN**  
THE MAJOR AND THE JUDGE.  
Management HURTIG AND SEAMON.

**FRED NIBLO** "The American Humorist."  
Retired from Vaudeville. All bookings—American and European—cancelled. Will devote entire time to management of  
**THE FOUR COHANS**  
AND THEIR COMPANY.

**EDMUND DAY**  
Will write a few sketches this summer.  
SUCCESSSES IN 1901-2: All in the Family—Fred Edwards and May Edouin; The Unexpected—Hal Davis and Isaac Macaulay; Are You My Wife—Mr. and Mrs. Gardner Crane; Uncle Phineas; In Trust—Mr. and Mrs. Alfred Kelcy.  
Address PLAYERS CLUB, 16 Gramercy Park, New York City.

**KEOUGH and BALLARD**  
AT HOME. CONCES, N. Y.  
Ready to negotiate for next season.

**LA BELLE BLANCHE,** PAINTY MIMIC  
New York Roof Garden.  
Permanent Address, care of H. Witmark & Sons, 3 W. 24th St., New York.

**FRANK WESSON AND LOTTIE WALTERS**  
PRESENTING THEIR LATEST SUCCESSFUL FARCES  
**HOTEL REPOSE, AND TEACHING HER A LESSON,**  
By JOHN D. GILBERT. By BERT BAKER.  
Time All Filled Until Nov. 17.

**DOLLIE MESTAYER**  
Gertrude HAYNES AND HER CHOIR CELESTIAL.  
JUST RESTING.  
Old Orchard Point, Lakeville, Livingston Co., N. Y.

**CLARICE VANCE**  
Vance's Cabin, St. James, Long Island, N. Y.,  
For the Summer.

**CHARLEY CASE** **CHARLEY CASE**  
The Man that Talks About His Father.  
**CASE** VAUDEVILLE.

**LOUIS GRACE**  
**SIMON, GARDNER AND CO.**  
In Will H. Crosby's Hitting Laugh Producer.  
**THE NEW COACHMAN.**  
TIME ALL FILLED.

**CHARLES HORWITZ**  
(OF HORWITZ AND BOWERS).  
AUTHOR OF THE SEASON'S SEQUESTERED HITS IN VAUDEVILLE.  
The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Maritime Submarine, Charlie Horwitz and Co. in Mrs. Horwitz's Secret Husband, Howard and Hans in A Garage Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elmer in The New Whisker Barber and Lynn in The Electric Boy, and numerous other successes. For terms, or plays, sketches, management, etc., address  
**CHARLES HORWITZ,** care Chaplins, Newark and Van Ness, 45 W. 24th St., N. Y.







Burns, Sophie—Wonderland, Detroit, 17-23.  
Butler, and Rockwell—Springbank Park, London, Can., 17-23.  
Burrows and Travis—Rocky Point, Providence, 17-23.  
Bush, Frank—Columbia, St. Louis, 18-23.  
Byrne, John—Edna—Shea's, Buffalo, 18-23.  
Campbell Brothers—Norumbega Park, Boston, 18-23.  
Campbell and Darc—Proctor's, Newark, N. J., 18-23.  
Candlish and Carleton—Shea's, Buffalo, 18-23.  
Carrington and Dog Circus—Norumbega Park, Boston, 18-23.  
Carmelias, The—Springbank Park, London, Can., 18-23.  
Carrie, Mills—Central Park, Allentown, 18-23.  
Cassidy, John—Frasere, Detroit, Mich., 18-23.  
Chicago, O. H., 25-Sept.  
Carson and Willard—Columbia, St. Louis, 18-23.  
Clark and Temple—Proctor's, Newark, N. J., 18-23.  
Clinton and Wilson—Island Park, Danbury, Ct., 11-30.  
Cotman and Bates—Rocky Point, Providence, 17-23.  
Coleman, Al—Keith's, Boston, 18-23.  
Columbia Vanderville—At the Lake, Worcester, 18-23.  
Cook, Augustus, and Co.—Proctor's, Newark, N. J., 18-23.  
Cooper and Bailey—Norumbega Park, Boston, 18-23.  
Cornallia, The—Medford Boulevard, Boston, 18-23.  
Cottrell, Emma—Rocky Point, Providence, 17-23.  
Cotman and Bates—Rocky Point, Providence, 17-23.  
Craig and Ardell—Keith's, Boston, 18-23.  
Crawford and Duff—Newark, N. J., 18-23.  
Crawford Newsboys' Quartette—Keith's, Boston, 18-23.  
Crescent Hall—Grand Paradise Gardens, N. Y., July 28—Indefinite.  
Cree, Jessie—Munro Park, Toronto, Can., 18-24, Springbank Park, London, 25-30.  
Creedy Trio—Columbia, St. Louis, 18-23.  
Curran, Frances—Grand Republic Floating Roof Garden, N. Y., 18-23.  
Dailley and Vokes—Pastor's, N. Y., 18-23.  
Dale, Lizzie and Vinie—Medford Boulevard, Boston, 18-23.  
Darell, Lulu—Hoag Lake Park, Woonsocket, R. I., 18-23.  
**DAVIS AND MACAULEY—Ramosa Park, Grand Rapids, 17-23, Cheesman 24-28.**  
Davis and Barry—Young's Pier, Atlantic City, March 1-19, 18-23.  
De Green, Henri, Mr. and Mrs.—Farm, Toledo, 17-23.  
De Hollis and Valera—Casino, Toledo, 17-23.  
De Koster, Brothers—Keith's, Boston, 18-23.  
Dillon Brothers—Howard, Boston, 18-23.  
Doherty Sisters—Howard, Boston, 18-23.  
Draculin—Proctor's 5th Ave., N. Y., 18-23.  
Dressler, Maria—Avenue, Detroit, 17-23.  
Dunham, Thos.—Rockaway Beach, N. Y., 18-23.  
Duncan, A. O.—Proctor's 5th St., N. Y., Sept. 1-4.  
Dunworth, Fred—Proctor's 5th Ave., N. Y., 18-23.  
Edith and Richards—Pastor's, N. Y., 18-23.  
**EDGWIN AND EDWARDS—Palace, London, England, June 16-Sept. 13.**  
Edwards and Lawrence—Rocky Point, Providence, 17-23.  
**ELANORE SISTERS—J. W. Gorman's circuit of Summer parks.**  
Ellsworth and Bart—Brighton Beach, N. Y., 18-23.  
Elmer, Grace, and Co.—Wonderland, Detroit, 17-23.  
Farnam, Matt—Columbia, Toledo, 17-23.  
Farrell and Furey—Keith's, Phila., 18-23.  
Favor and Sinclair—Keith's, Boston, 18-23.  
Favor and Ward—Rocky Point, Providence, 18-23.  
Fleiss and Hays—Rocky Point, Providence, 17-23.  
Fields, W. C.—Winter Garden, Berlin, Germany, Aug. 15-Sept. 20.  
**FISHER, MR. AND MRS. PERKINS—Masonic Temple, 17-23, Robinson Park, Ft. Wayne, Ind., 25-30, Grand Rapids, Mich., 4.**  
Flaher, Annie—Keith's, N. Y., 18-23.  
Fletcher, Charles Leonard, and Berta Willard—Farm, Toledo, 17-23, Empire, Columbus, 25-30.  
Flynn, Fred, N. Y., 18-23.  
Fogarty and Brown—O. H., Chicago, 18-23.  
Ford and Douglas—Pastor's, N. Y., 18-23.  
Foster and Medical Dog—Shea's, Buffalo, 18-23.  
Foster and Emmett—Central Park, Allentown, Pa., 18-23.  
Four American Trumpeters—Park, Lexington, Mass., 18-23.  
Fox, Will H.—Howard, Boston, 18-23.  
Francell and Lewis—Forest Park Highlands, St. Louis, 17-23.  
Fraser Troupe—Alameda Park, Butler, Pa., 18-23.  
Frederick—Rocky Point, Baltimore, 18-23.  
Garland and Medders—Lake Michigan Park, Muskegon, Mich., 17-23.  
Gavis and Platt—Coney Island, Cincinnati, 17-30.  
Gervais, Bettina—Brighton Beach, N. Y., 18-23.  
Gibson, Charles—Rocky Point, Providence, 17-23.  
Gorman and Ford—Henderson, N. Y., 18-23.  
Gorman's, J. W. Specialty Co.—Medford Boulevard, 18-23.  
Grant, Sydney—Suburban, St. Louis, 17-23.  
Gray, Edward—Howard, Boston, 18-23.  
Haddon and Nelson—Wonderland, Detroit, 17-23.  
Hannaway Four—Columbia, St. Louis, 18-23.  
Hart, John—Edna—Shea's, Buffalo, 18-23.  
Hayden, Belle—Proctor's 23d St., N. Y., 18-23.  
Hayden, Ola—O. H., Chicago, 18-23.  
Haynes and Hesley—Forest Park Highlands, St. Louis, 17-23.  
Haynes and Redmond—Park, Lexington, 18-23.  
Heslow, Chas. and Marie—R. R. Park, Uxbridge, Mass., 18-23.  
Hess and Hecott—Empire, Columbus, O., 11-23.  
Hefron, Tom—Farm, Toledo, 17-23.  
Herdoux, Agnes and Co.—Rocky Point, Providence, 17-23.  
Hill, Hamilton—Empire, Shield's, Eng., 18-23, Palace, Winchester, 1-4.  
Hill and Silvery—O. H., Chicago, 18-23.  
Hills and Remington—O. H., Chicago, 18-23, Columbia, St. Louis, 25-31.  
**HOT MINK, The—Circuit of Touring Holland.**  
Howard Brothers—Wonderland, Detroit, 17-23.  
Howard and Harris—Crescent Gardens, Boston, 18-23.  
Huth, Maud—Avenue, Detroit, 17-23.  
James and Davis—Central Park, Allentown, 18-23.  
James, Vernon—Shea's, Buffalo, 18-23.  
Jernon, Ives—Central Park, Allentown, 18-23.  
Johnson, Davenport and Lorella—Pastor's, N. Y., 18-23.  
Jones and Sutton—Orin Bros' Circus—Guadalajara, Mexico, June 1—Indefinite.  
Jones, Irving, O. H., Chicago, 18-23.  
Jordan and Crouch—Shea's, Buffalo, 18-23.  
Kestown, Thos.—Shea's, Buffalo, 11-23.  
Keley, Alfred—Olympic, Chicago, 25-30, Haymarket, Chicago, Sept. 1-4.  
Keith Sisters—Central Park, Allentown, 18-23.  
Kenny, R. H.—Point of Pine, Boston, 18-23.  
Kenna, Charles—Stanton Park, Steubenville, O., 11-23.  
Keogh and Ballard—Avenue, Detroit, 17-23.  
Kerr and Withshire—Junction Park, Beaver, Pa., 11-17.  
Kerr, J. H.—Newcastle, 18-24, Alameda Park, Butler, Pa., 25-31.  
King and Strang—Rocky Point, Providence, 17-23.  
Knight Bros.—Columbia, St. Louis, 18-23.  
Lafayette—Atlantic City, June 1—Indefinite.  
La Motte Brothers—Columbia, St. Louis, 18-23.  
Langdon, Hardie—Springbank Park, London, Can., 18-23.  
La Petite, Grace—McKeenport, Pa., 11-17, Columbus, O., 18-23.  
La Rue, Grace—Pastor's, N. Y., 18-23.  
Latelle, Ed—O. H., Chicago, 18-23.  
Lavender and Tomson—Casino, Toledo, 17-23.  
Lavinia, The—Keith's, Boston, 18-23.  
Lawrence, Ida—Rocky Point, Providence, 17-23.  
Lee, Mr. and Mrs. Jimmy—Pastor's, N. Y., 18-23.  
Leon and Adeline—Keith's, Phila., 18-23.  
Leroy and Wainwright—Shea's, Buffalo, 18-23.  
Leslie, Edward—Central Park, Allentown, 18-23.  
Lewis, Dave—Rockaway Beach, N. Y., 18-23.  
Libby and Thayer—New Orleans, 18-23.  
Little, Thomas, and Co.—Tivoli, London, June 30—Indefinite.  
Little Troupe—Medford Boulevard, Boston, 18-23.  
Litchfield, Mr. and Mrs. Nell—Electric Park, Kent, O., 18-23, Lake Michigan Park, Muskegon, 25-30.  
Lloyd and Mylan—Keith's, N. Y., 18-23.  
Lord and Ahlers—Pastor's, N. Y., 18-23.  
Loris and Altine—Casino, Toledo, 17-23.  
Love, Hugh—O. H., Chicago, 18-23.  
Lulline—Deland Trio—Hoag Lake Park, Woonsocket, R. I., 18-23.  
Macarte Sisters—Forest Park Highlands, St. Louis, 18-23.  
Mack and Wilson—Springbank Park, London, Can., 18-23.  
McIntosh, Tom—Howard, Boston, 18-23.  
McIntyre and Primrose—Brighton Beach, N. Y., 18-23.  
Merrill, Mr. and Mrs. Chas.—Proctor's 23d St., N. Y., 18-23.  
Mann, Dan and Dolly—Pastor's, N. Y., 18-23, Old Howard, Boston, 25-30, Lake Side, Akron, Sept. 1-4.  
Martin and Clifford—At the Lake, Worcester, 18-23.  
Mason and Smith and Co.—Crescent Gardens, Boston, 18-23.  
Martyn, The Great—Idea Park, Youngstown, O., 18-23.  
Mason and Keller—Columbia, Chicago, 18-23.  
Meloni Troupe—Keith's, Phila., 18-23.  
Melville, Ida, and Co.—Proctor's 23d St., N. Y., 18-23.  
Merrill, Mr. and Mrs. Chas.—Proctor's 23d St., N. Y., 18-23.  
Midgley and Carlisle—Revere Beach, Boston, 18-23.  
Lancaster, Pa., 25-30.  
Milburn, Harting—Columbia, Eng., 18-23.  
Mills, Raymond—Rockaway Beach, N. Y., 18-23.  
Milletts, Thos.—Howard, Boston, 18-23.  
Mitchell and Love—Alameda Park, Butler, Pa., 18-23.  
Mitchella, The—Garatona, N. Y., 18-23.  
Monroe and Sinclair—Keith's, Phila., 18-23.  
Monroe and Sinclair—Keith's, Phila., 18-23.  
Montrell, M.—Suburban, St. Louis, 17-23.  
Moore, Harry—Columbia, St. Louis, 18-23.  
Moore, Victor, and Blane, Julia—Avenue, Detroit, 17-23.  
Moran, Pauline—Empire, Columbus, 17-23.  
Morgan and Crono—Columbia, St. Louis, 18-23.  
Morris, Clara, and Co.—Rockaway Beach, N. Y., 18-23.  
Morton and Webb—Howard, Boston, 18-23.  
Morton, Jas. J.—O. H., Chicago, 18-23.  
Murphy and Andrews—Crescent Gardens, Boston, 18-23.  
Murphy and Mack—Australia, Nov. 9—Indefinite.  
Murphy and Slater—Shea's, Buffalo, 18-23.  
Murphy and Willard—Cascade Park, New Castle, 18-23.  
Murray Brothers Park, Boston, 18-23.  
Musical Johnsons—Electric Park, Baltimore, Md., 11-23.  
Myran and Lake Michigan Park, Muskegon, Mich., 17-23.  
Nelson and Robinson—Central Park, Allentown, 18-23.  
Neville and Webster—Wonderland, London, 25-30.  
Nicholas Sisters—Keith's, N. Y., 18-23.  
Niles, Mrs. and Lisle—Keith's, N. Y., 25-30.  
Keith's, Phila., Sept. 1-4.  
Nooyah, Milla—Park, Lexington, Mass., 18-23.  
Novelty Comedy Quartette—



## DOWN IN MUSIC ROW.

Do you sing?  
Are you rehearsing?  
The new songs are good.  
Sentimental ballads are booming.  
George Spaulding is now on Broadway.  
Leo Feist has some excellent new songs.  
Shapiro, Bernstein and Company are extremely busy.

F. A. Mills sprang another new advertising scheme last week.

"Down the Line with Molly" is a new song that looks like a winner.

Whitman and Davis will introduce specialties in Rutherford and Bromilow's Man to Man company.

Belle Gold introduced several new songs at Saratoga last week with much success.

One of the singing hits of Haverly's Minstrels at the Metropolitan Theatre last week was made by Frank Combs, who possesses a tender voice of peculiar sweetness. In his rendering of "Is It Love," one of Doty and Brill's latest compositions, he was compelled to respond to numerous encores nightly.

The entire force of Shapiro, Bernstein and Company was taxed to the utmost last week.

Doty and Brill announce that while "Only a Soldier Boy" is but a few weeks' old it is a song that everybody will sing.

"The Dollar Song," or "The One True Friend in All the World to Me," is one of the new songs published by the Vanderbilt Music Company.

Leo Orrean Smith positively asserts that he then, and that he is usually found at 41 West Twenty-eighth Street.

Judging from the expressed opinion of the professional singers and the general verdict of the public, it looks as if the soldier ballad hit of the season will be "Only a Soldier Boy," published by Doty and Brill. This song is a feature in many of the vaudeville acts, and was a hit in The Theatre.

Herbert Dillen, composer of "Absence Makes the Heart Grow Fonder" and other song hits, is to be director of a big musical production this season.

Blanche Hall, who is to be featured with Clover, will introduce a new song by that name during the play.

Robert Kellar, who is now connected with Leo Feist, has written several new songs that are rapidly winning favor among the singers of good songs.

"When a Lady Leads the Band" is the title of a splendid march song published by the Vanderbilt Music Company, and a large number of companies intend to make it a feature.

Doty and Brill, the enterprising young men of music publishers on Twenty-eighth Street, have a catalogue of new songs that they should be proud of. Among them are a number that are being quoted as favorites in the run for popularity, the Ohio, "You Have Such Beautiful Dreams," "There's a Lot of Things You Never Learn at School," and "Is It Love?"

George Spaulding, who for many years has been known as the writer of songs that become popular, has secured his connection with the McKinley Music Company, and is now located in the New Zealand Building.

"A Penny for Your Thoughts" is a rather novel title for a song; however, the words tell a story. Why not drop a line to M. Witmark and Sons for particulars.

The National Music Company, with headquarters at 41 West Twenty-eighth Street, is confident of the success of its new march song, "Duty to Home and Flag." Many singers are rendering this song and say it is a big go.

Leo Feist is considered one of the clever advertising publishers and originates many new schemes. No wonder, a few years ago he was known as the man in the country.

Bob and Barrow are making personal successes as stars of the Elks-Sing Alley company. Among the songs featured by this company are "There's a Lot of Things You Never Learn at School," "Dreaming on the Ohio," "Is It Love?" and "O'Neill."

Jude Winters, for a number of years at the head of her own company in the Western States, musical comedy hit, is to open in New York. She will introduce "The Dollar Song" and "When the Sun Goes Down." Miss Winters won favor recently in the part of Lina Dugrow in A Milk White Flag.

"In Starlight" is the title of a new song that is now in press and published by Leo Feist. The song is far above the average both as to words and music. Several of the best singers have pronounced it an emphatic hit and will feature it. Mr. Feist says he intends to turn his attention to the publishing of high class songs hereafter.

Loela May, soprano of P. S. Mattox's Over the Fence company, opened with that organization at Marlborough, W. Va., last Saturday evening and scored a hit. Her singing and dancing pleased greatly, and she received many encores for her rendering of a little musical novelty, "My Clinging Ivy," written especially for her and light effects.

Among the many artists rendering Roden and Witt's "When the Fields Are White with Cotton" may be prominently mentioned Walter Brower, of the Zoroastro Four, who will shortly open with Quinlan and Wall's Minstrels.

In the cast of The Irish Pawnbrokers this season will be found Harry Taylor, who is well and favorably known by the excellent vocal selections that he renders and his peculiar way of introducing them. This season he intends to make a feature of "I'm Gonna Live Anyhow Till I Die," and "There's No Use Asking, 'Cause You Know the Reason Why."

A new ballad by Roden and Witt, authors of "Georgia Rose," "Convent Bells," "My Heart's from Texas," etc., is beginning to be heard including Irene Franklin, in vaudeville; L. A. Cover, tenor, with John W. Vogel's Minstrels; W. C. Woods, tenor, with Primrose and Dockstader's Minstrels; Jacques Lyons, with H. Henry's Minstrels, and many others.

Theodore Morse, who never fails to contribute his share in the way of song hits, is almost sure to score again, as his latest song, "Wait at the Gate for Me," is rapidly gaining favor and looks like a winner. It is a ballad with a march refrain, and is supplied with a clever set of words by Ren Sheldis. The American Advance Music Company are the publishers. It might be a good idea to write for a copy. You will like it.

There are hundreds of song writers and a like number of publishers all striving to outdo the other in the way of a song that will become a hit. It's pretty hard to keep track of all of them, and it's pretty hard to judge a song from the very latest songs by the very best writers. If you can spare a few moments, drop a line, enclosing postage, and the publishers will gladly send you songs that you can use. They know the style of song you sing.

"Mandy, Won't You Let Me Be Your Beau?" is a feature of Vogel's Minstrels, as sung by Harry Leighton.

"Of Late," published by the Windsor Music

## MUSIC PUBLISHERS.

**YOU'LL WIN OUT SAY WHAT YOU WANT, WE'VE GOT IT**



**LEO FEIST, Music Publisher**  
36 WEST 28th ST., NEW YORK

In answering these advertisements, please mention The Mirror.

Company, is a pretty sentimental ballad that has attracted the attention of the singers of high class songs. Several have compared it with "Because" and predict a great future for it. The words are by George J. Muller and the music by Arthur M. Cohen. The Windsor Music Company are also elated over the success of "Dream On, Dad Heart."

Sam M. Jerome and Matt Woodward have joined forces and will write hereafter exclusively under the name of Jerome and Woodward.

Both Mr. Jerome and Mr. Woodward have written big hits and the combination should prove successful. At present Mr. Jerome is busily engaged writing the incidental music for three of and Woodward have just completed a new song, entitled "Ain't It Tough to Be So Alone-Minded," that William Gould intends to feature in The Rogers Brothers in Harvard.

Annie Lloyd, who goes with A Hot Scotch Major this season, will make a feature of the new song, entitled "The Woodland Blossom and the White Flower."

"Down the Line with Molly," published by Spaulding, can be secured by professionals and by a programme.

Fred J. Hoff announces that Edward Harrigan will feature "The Girl with the Baby" in his act. The song will be sung by "backed up" with the chorus, while all the principals will help to make it a go. "The Spirit of '76" is also to be a feature of Dockstader's Minstrels and close the first part. Lottie Gilman is using with success "My Mother Was a Northern Girl" and "I'll Be Your Rain Rain."

Charles K. Harris' songs are well featured this season, principally "I'm Wearing My Heart Away for You," a substantial ballad that every one seems to like. "The Fifer of the Old Drum Corps" is meeting with favor and will be featured by the boy baritone, Master Richards, with Haverly's Minstrels.

## MUSIC NOTES.

The road tour of Dune and his band will begin in Buffalo, Oct. 6.

Grace P. Jenkins, a violinist, of Lincoln, Ill., has been engaged as one of the soloists with Sousa's Band.

Maurice Grau has engaged Aloys Burgstaller as leading tenor of his opera company. Herr Burgstaller has sung at Bayreuth, Hamburg and Frankfurt.

"The Storm King March," by E. T. Paul, has occasioned much favorable comment among musicians of the Sousa, Dune, and Shannon bands, and the Kallenborn Orchestra.

David Baxter, a Scotch basso, and Ida Crossley, an Australian contralto, will sing here this season under London C. Charlton's management.

Manager George R. White has decided to call off the dogs. The change was suggested by a waits song prevalent in the finales. Mr. White intends introducing several new songs by Mr. Sloane in Mam'elle Awkins later in the season.

Joan Van Den Berg, the solo oboist, has been engaged by Henry W. Savage for the coming season of the Tremont Theatre, Boston.

## MATTERS OF FACT.

The Elts May Winn company, now touring the West, have a repertoire of many old and new standards, including Quo Vadis, The Little Minister, Under Two Flags, Little Lord Fauntleroy, The Christmas Carol, and Romeo and Juliet. The company consists of nineteen people. It has a band and orchestra, twenty-two drops, and special scenery for each play. Four vaudeville acts are features of the repertoire.

The controversy between the New Auditorium and the Rogers Brothers, of Monroe, La., that has been in vogue for some time, has not been definitely settled as yet, and the case will have a new hearing shortly.

Thomas M. Seavies, of the Walnut Street Theatre, Philadelphia, will continue to look it.

Cecilia Griffith who was announced as engaged for around the World in 30 Days, states that she has made no such engagement.

Jewell Darrell is playing the title role with The Convict's Daughter (Western) this season.

Frederick R. Mortimer is with The Convict's Daughter (Western).

Harriet Woods is discharged for the coming season.

Howard Wall, who has opened the Summer in New York representing the Penn Show Print and looking after his play interests, will return to Philadelphia the Standard Theatre, that will open its season Aug. 27.

Manager J. M. Stout, of The Minister's Son company, reports an unusually prosperous opening for his attraction, that began a three weeks' engagement in Chicago Aug. 5. The receipts have reached a figure far in excess of those played to last season.

W. R. Patton, has been accorded much praise for the press, and the entire production spoken of as being far superior to the previous one. The season has been booked solid. An entirely new scenic equipment is used this season.

The Pittsburgh "Dispatch" in speaking of a recent performance of Wilton Taylor, of Captain Cook's company, said: "In a play in which the audience have given nearly every role some prominence, it is not surprising that Wilton Taylor has brought to his an equally surprising success. Not even in the circumstances of the play, it is not surprising that he would do so, give a splendid performance of Dickens' old dog."

Manager Chandler, of the Kankakee, Ill., Electric Park, gave a supper in The Bazaar Prince Opera company after the performance on Aug. 13.

The Telephone Girl will open its season Aug. 23, and will have, it is said, one of the strongest casts in the city.

## MUSIC PUBLISHERS.

## AN ADVERTISER'S TRIBUTE.

SHAPIRO, BERNSTEIN & COMPANY  
MUSIC PUBLISHERS  
45 WEST 28th STREET

New York, August 26, 1932

The Dramatic Mirror,  
# 121 West 42nd Street,  
New York.

Gentlemen:-

We take pleasure in complimenting your paper on the results of our half page ad. in last week's issue of "The Mirror" as it has proven to be of unexpected advantage to us, having received an unusual amount of calls from a very good class of professional singers, and we consider your paper an excellent medium in which to reach not only the vaudeville people but also those doing singing specialties in dramas and farce comedies.

Yours very respectfully,

SHAPIRO, BERNSTEIN & COMPANY,

*for Shapira*

Music Publishers' Cards Bring Returns.  
For Rates, etc., address  
The Dramatic Mirror, 121 W. 42d St., N. Y.

BE UP TO DATE AND SEND FOR

**DOWN THE LINE with MOLLY**

Words by  
GEO. TOTTEN SMITH

CARD OR PROGRAM MUST BE ENCLOSED

GEO. L. SPAULDING

New Zealand Building

Music by  
GEO. L. SPAULDING

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GEO. L. SPAULDING

Broadway and 57th St., New York

**J. FRED HELP**

Keep your Eye on the Lady.

She is true blue.  
"Oh my! What a HIT!"  
A beautiful romance is sung.  
The music so catchy you can't forget it.  
What's the name, please? Oh! yes,  
**MY MOTHER WAS A NORTHERN GIRL.**

*all Trahern*  
*Whites a few songs*  
*and sketches now than.*  
*Voually found at Forty-One West Twenty-Eighth Street, New York*

*Lee O'Connell*  
*Emphasizes and arranges a*  
*little music occasionally*

SONGS THEY ARE ALL TALKING ABOUT.

"Only a Soldier Boy," "Is It Love?" "Dreaming on the Ohio,"

"You Have Such Beautiful Dreams," "There's a Lot of Things You Never Learn at School."

Call or write for them.

DOTY & BRILL, 45 West 28th Street, New York.

In answering these advertisements, please mention The Mirror.

panies ever seen in this production. The company is all well and stands on the return from Europe. The company has a large amount of money for new acts of the company. Fred Wyman is business manager of the company.

Hart, the Laugh King, has just completed a tour of ten thousand miles from coast to coast. Bookings are being made for the theatre at Bunka play at any time.

Mrs. L. Scherer, the well-known professional clothier of Philadelphia, announces a fall line of men's and women's street and stage clothes of reasonable prices.

Herta Shepard will be a member of The Show Girl company this season.

Georg P. Bremer is carrying a most desirable line of dress suits, powders, towels, etc. His wife, Mrs. Bremer, is looking for a first-class attraction for Labor Day, and also for the week of Aug. 25.

The Bear's Powder Company, at Seneca, Pa., is exhibiting a powder guaranteed to exterminate insects, roaches, ants, in fact, all kinds of vermin known to the household. The powder will not injure fur or clothes.

Cedarhurst, Ga., has a new playhouse, the Lyceum Theatre. Manager J. C. Walker is looking for a first-class attraction to open the house in October. The appointments are of the best.

H. Rye Barker, manager of the Opera House at Louisville, Pa., has a few open dates after January, 1933. Extensive improvements have been completed in the house.

The Henderson Opera House at Henderson, Tex., has been renovated, and is now ready for the current season.

William Grubbs, now with the Boston Blue Opera company, desires a position as scenic artist at a stock theatre for the Winter.

Ryatt's Opera House, Olney, Ill., has fair dates open in September for a good repertoire or comic opera company.

Frank E. Camp is at liberty for leading business, stock or comic company.

J. E. Henry, of the Boston Music Hall, has the original Henderson production of All Stars for sale, including scenery, costumes, properties, etc.

Edward Daly, of St. Louis, Mo., is desirous of buying an interest in an up to date vaudeville house, and is willing to pay a high price for the same.

Lillian Hale, who is to be starred next season in the production of "The Girl Who Came to Stay," has just closed a special engagement at American

It will be worth  
Your while  
To drop a line to the  
Vanderbilt Music Co.  
For a list of their  
Great song hits.  
Recognized professionals.  
Send stamps for proof copies.

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NOTE—"When a Lady Leads the Band" is the best march song ever written.

A Beautiful High Class Sentimental Ballad.

**OF LATE**

GEO. J. MULLER, BY ARTHUR H. CONN.

Professional copies sent on receipt of stamp and return program. Cards won't do.

**WINDSOR MUSIC CO.,**  
41 West 28th Street, NEW YORK.  
300-635 Wabash Ave., CHICAGO.

In answering these advertisements, please mention The Mirror.

Woods as leading woman with the Windsor Theatre stock company.

Wayne Campbell announces his re-engagement with the Daniel E. Ryan company for this season.

Barber and Babel, of the Pythian Theatre, Marshall, Mo., are offering good inducements for two first-class comedians. They also have a few dates for the season.

Widened and Lored Hall, two very clever children who have had excellent engagements, are at liberty to accept a disengagement in their plans for the coming season.

Michael F. Ryan and Gertrude Ellen Smith have closed a successful engagement at the Lyceum Theatre, New York, and are now en route to the E. V. Paden stock company at Worcester.



PROFESSIONAL CARDS.

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PROFESSIONAL CARDS.

# LILLIAN HALE EMERY

JUST CLOSED A SPECIAL ENGAGEMENT OF FOURTEEN WEEKS AS  
LEADING WOMAN WITH WINNIPEG THEATRE STOCK COMPANY, WINNIPEG, MANITOBA, CAN.

NEXT SEASON STARRING IN AN ELABORATE PRODUCTION OF

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Proctor's Stock. Address Actors' Society.

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Fourth Season with Castle St. Co., Boston.

### BRANDON, ETHEL

Address Actors' Society.

### BURT, LAURA

Disengaged. Cecil Hotel, London, W. C.

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Old Men, with Richard Mansfield season 1926-1927-28.

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